THE

BOSTON MUSICAL INSTITUTE'S COLLECTION

OF

CHURCH MUSIC:

COMPRISING A GREAT VARIETY OF

PSALM AND HYMN TUNES, ANTHEMS, CHANTS, SENTENCES,

AND OTHER

SET PIECES;

ORIGINAL AND SELECTED FROM THE MOST EMINENT COMPOSERS;

THE WHOLE INTENDED AND CALCULATED FOR CONGREGATIONAL AND THE CHURCH SERVICE, WITH AN ACCOMPANIMENT ADAPTED TO THE ORGAN AND PIANO-FORTE.

ARRANGED AND COMPOSED

By T. COMER,

ORGANIST OF KING'S CHAPEL, BOSTON,—AND DIRECTOR OF MUSIC TO THE BOSTON MUSICAL INSTITUTE.

BOSTON:

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1840.

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May 11, 1840.

"At a meeting of the government of the Boston Musical Institute in relation to publishing a Book of Psalmody, articles of agreement having been drawn up between the Society and Mr. Thomas Comer as Editor, and Messrs. Otis, Broaders and Co. as publishers, the same were accepted, and Messrs. E. W. Champney, L. Marshall, and W. H. Oakes were appointed a Committee to superintend the publication."

Attest. E. W. CHAMPNEY, *Sec'y.*

ADVERTISEMENT.

The Institute here offer to tne public a collection of sacred music comprising many of the best standard tunes now in use, without which no compilation would be entirely acceptable, and also a good proportion selected from foreign books and authors not in common or general use in this country. A number of the Tunes and longer pieces are entirely new or never before published, of which some have been composed expressly for this work. It has been a leading object in the publication to meet the improved taste, and the advanced state of cultivation to which music has arrived in this country, and if possible to promote its advancement. It is hoped it may have some influence in furthering the progress of the art among us, and of elevating the style and character of our public and social performance, already rising into some notoriety and respectability. The work is intended for schools and principally with reference to the service of the sanctuary.

Should it answer all or any of these purposes and satisfy in any measure the wants of the public, and particularly the wishes and expectations of those kind friends in different and distant parts of the country, by whose advice and request the publication has been undertaken, the labor and expense of it will be amply rewarded. No further patronage is desired or can be expected than its real merits deserve.

A. *In*, with, for, to, &c, as A tempo, in time.
Ad libitum. *At pleasure.*
Adagio. *Slow.*
Affetto, con affetto, or affettuoso. *With affection* and feeling.
Allegretto. *Somewhat quick* like *Allegro.*
Allegro. *Quick.*
Amoroso. *Amorously* and tenderly.
Andante. *Slow* and *distinct*, like stepping.
Andantino. Somewhat *like* or approaching *Andante.*
Animato. With life and *animation.*
Aria. An *air*, or song.
Arioso. *Airy* and melodious.
Assai. *Enough*, or more, as Adagio assai, slowly.

Brilliante. *Brilliant* and lively.
Brio, or con Brio. *With life* and spirit.

Calando. A gradual *diminution* of time.
Cantabile. In a *song like* and melodious manner.
Cantus, or Canto. The air, *song*, or melody.
Chorus. The whole *choir* united.
Coda. An *addition* of a few bars at a close.
Commodo, or con commodo. *With ease* and grace.
Crescendo. *Increasing* gradually.

Da Capo. *To the beginning*, ending with the first strain.
Dal or Al Segno. *To the sign* or mark of repeat.
Diminuendo. *Diminishing* gradually.
Divoto. In a *devout* manner.
Dolce. *Sweet* and pleasant.
Doloroso, or con dolore. *With grief*, plaintive.

E, or *è*. *And.*
Espressivo, or con espressione. *With expression.*

Forte, or F. *Loud.* Fortissimo, or FF. *Very loud.*
Forzando, or Rinforzando. *With force* and strength

Giubilo, or con giubilo. *With joy* and triumph.
Giusto, or con giusto. *With just* or precise time.
Grazioso. In a *graceful* and tasteful manner.

Lamente, Lamentavole, or con Lamento. *With lamentation.*
Languamente. *Languishingly.*
Larghetto. *Somewhat slow* like Largo.
Largo. *Slow.*
Legati, or Legato. In a smooth and *united* manner.

Lentando, slentando, or Rallentando. *Slackening* gradually.
Lentamente. *Somewhat slow*, like Lento.
Lento. *Slow.*

Maestoso. *With majesty* and power.
Mesto. *With sadness* and sorrow.
Mezzo. *Middling*, as mezzo voce, not loud.
Moderato. *Moderate*, slow.
Moto, or con moto. *With emotion*, and agitation.

Octaves. All parts alike, in unison and octaves.

Pastorale. In a *pastoral* or rural manner.
Piano, or Pia. *Soft;* Pianissimo or P. P. *very soft.*
Pieno. As Pieno Choro, in *full chorus.*
Piu. *More* as Piu Lento, *slower*, Piu Forte, *louder.*
Pizzicato, or Pizz. Strings *snapped* with the fingers.
Poco. *Little* as Poco Lento, *rather slow.*
Pompono. In a *pompous* or grand manner.
Presto. *Quick.* Prestissimo. *Very fast.*

Risoluto. *Resolutely.*

Semi. *Half*, as semi Choro, *half the choir.*
Sempre. *Always, throughout* the Tune.
Senza. *Without*, as Senza Replica, no *repeat.*
Siciliano. Tender and soothing, in the *Sicilian* style.
Soave. *Sweet*, like Dolce.
Solo. A *single* voice. Soli. *One voice* to a part.
Sostenuto. In a *sustained* and gliding manner.
Sotto voce. *Under tone*, or with a moderate voice.
Spiritoso, or con Spirito. *With spirit* and boldness.
Staccato. *Touched* distinctly—the opposite of Legato.
Supplica, or con Suppplicazione. In a *suppliant* manner.
Symphony. With instruments or *sound* only, no words.

Tasto Solo, or T. S. All parts alike, *tasteful solo.*
Tempo Primo. In the *original* time.
Tutti. *All* together, after a solo.

Unison. All parts *in unison*, no chords.

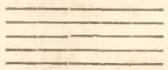
Veloce. *Swift* or *quick.*
Verse. Single voices, not in chorus.
Vigoroso. *Vigorously* and with energy.
Vivace, or Vivo. *Lively* and briskly.
Voce. *With the voice*, after an organ part.
Volti. *Turn.* Volti subito. *Turn over quick.*

RUDIMENTS OF MUSIC.

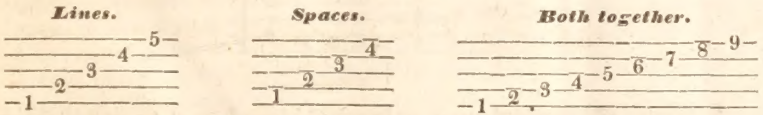
CHAPTER I.

OF THE STAFF AND CLEFS.

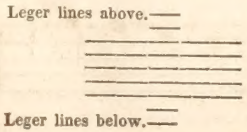
All musical characters, properly called the language of music, are written upon parallel lines, which are therefore figuratively called the staff, being their *support*. These usually consist of five, thus:



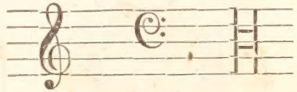
The spaces between the lines, as well as the lines themselves, are occupied by the notes and other characters, which together give nine places, that is, five lines and four spaces, thus:



When more places, or degrees, are wanted *short* or leger lines are added, and thus the number may be increased at pleasure, thus:



A Clef is prefixed to each staff, to designate the parts, as *Treble*, *Base*, and *Alto* or *Tenor*. In modern music three clefs only are used, namely, Treble, Alto or Tenor, and Base, thus:



These are commonly called the Treble, Base, and Tenor, or Alto, or Counter Clefs, but more properly take the literal names of the lines on which they stand, which will be explained hereafter in the proper place. The Alto, Tenor, or Counter Clef is wholly omitted in this work, and is fast passing out of use, as being altogether unnecessary.

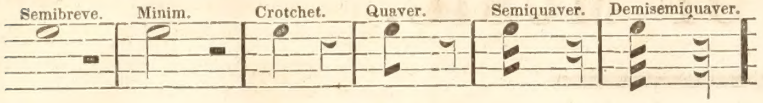
Clefs are very essential. The term is derived from the latin word *clavis*, that is, *key*. It is very appropriate, as it *opens* to the musician the whole arrangement of the composition. With the aid of other characters it fixes what in another sense is called the key or *tonic*, and exhibits at one view to each performer the part he is to take, and the order in which the octave in regular gradual ascent and descent is to be applied to the staff.

CHAPTER II.

OF NOTES AND RESTS.

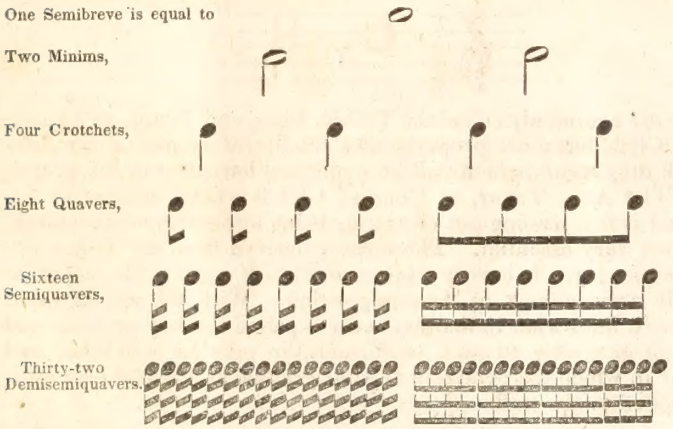
Notation is the most important part of musical language, and like every other language enables the performer to give utterance to the intentions, feelings, and sentiments of the writer. The notes, now in

use, by which all musical thoughts are represented, are the following, with the rests corresponding and peculiar to each.



Rests are marks of silence, which in each case is to be continued as long time as would be required to express its corresponding note.

The following is the proportion which these notes bear to each other.

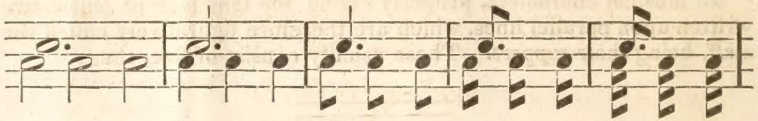


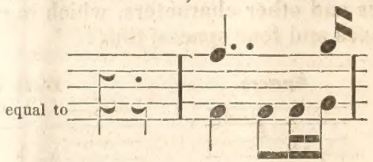
There were anciently other notes, now disused; as a *Large*, a *Long*, a *Breve*. Semibreve, as its name implies, is one half the Breve, which is still to be seen in old music, and compositions of higher order, and was formed after this manner, 𝄜 or ⊢|. The Minim, as its name imports, was once the shortest note used.

The semibreve rest is commonly used to fill a bar in all cases, whatever the measure may be; and when it fills the whole space and unites two lines it is called a double bar rest; and when it occupies two spaces and unites three lines it is called a four bar rest; and when longer silence is required several may be used in the same bar.

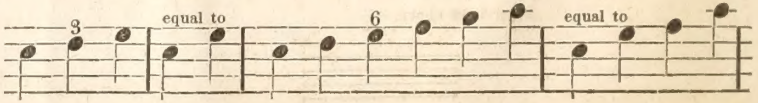
CHAPTER III.

OTHER CHARACTERS NOTED AND EXPLAINED.

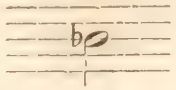
A *Point* of *Addition*, or dot after a note, adds to it one half of its length or duration; thus:

A *Pointed Semibreve* is equal to three minims; a pointed minim, to three crotchets, and so on as above represented. A point after a rest, or one point after another, has the same effect, thus:



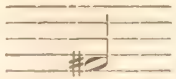
A *Figure* of *Diminution*, is a figure 3 placed over or under three notes, or a 6 over or under six notes, and diminishes, or takes from their length, one third part, making the three equal to two only, or the six equal to four only, of the same denomination. Thus:



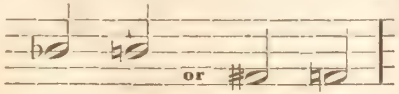
A *Flat* is the letter *b* placed before a note to show that it is to be sunk or lowered one half when sounded, thus:



The ♭ came into use for this purpose in consequence of the note designated by the letter *b* being the first that was flatted, and for a long while the only one. In the old scale of the Hexachord therefore it was denominated in England *fa be mi*, that is *fa* ♭ *mi*, or *fa flat* instead of *mi*, which last was the name of the note in the natural scale.

A *Sharp* is a double cross before a note to show it is to be raised in performance half a tone. Thus:

This character was not in use till long after the *flat*, and is intended to signify *division*, and hence is called by the French *diesis*, which is a Greek term for division, because a note is thus divided into two distinct sounds in point of intensity. The quarter tone in the enharmonic scale was first called *Diesis*. A note twice sharped has a single cross prefixed to it thus × and is called a double sharp. It would be more appropriate if the single sharp and half tone were denoted by a single cross. × and the double sharp and quarter tone by a double cross, ♯ or common sharp.

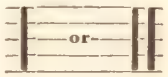
A *Natural* is a character placed before a note to show it is restored to its *natural* state, and hence is used only after a note on the same line or space has been made subject to a *flat* or sharp. Thus:

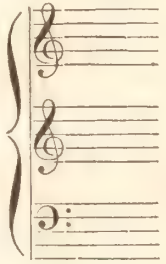
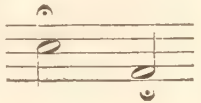
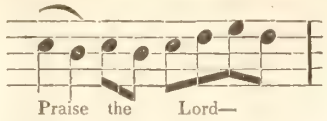


This character is the *b* square, or the Gothic ♮ introduced for the same reason the ♭ was, that is, because it was used only at first on the note indicated by the letter *b*.—It has of course the double office of sinking a sound one half after a *sharp*, and of raising it in like manner after a *flat;* the one was formerly called *b round* and the other ♮ *square*.

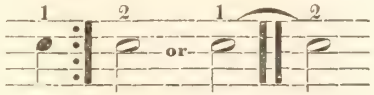
A *Bar*, is a line or score drawn perpendicularly across the staff to divide the tune into equal measures or parts according to its appropriate movement. Thus:

A *Double Bar* is a similar line, but larger, and sometimes two such lines, denoting the end of a strain, or of a line of poetry. Thus:

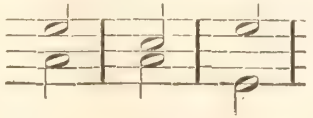
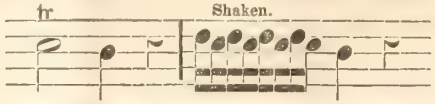
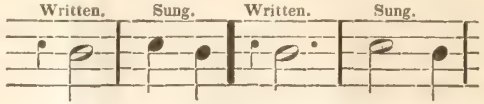
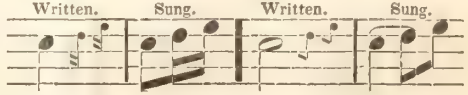


A *Brace* is drawn at the beginning of a piece or tune to show the number of parts connected and composing the score. Thus:

A *Hold* is a point covered by a curve placed over or under a note requiring a pause, to be continued at pleasure for a longer or shorter space of time. Thus:

A *Slur* or *Tie* is a curve over or under several notes, showing that they are to be sung to one syllable. Quavers and smaller notes appropriated to a single syllable are united by a line at the end of their stems, and need no other tie, and are called groups. Thus:

A *Repeat* is a perpendicular row of points, or sometimes points with a dotted 𝄋. over them, denoting that the preceding strain is to be repeated or sung again. Thus:

A *Double Ending* occurs when after a repeat the close or ending varies, showing how it is to be sung each time. Thus:

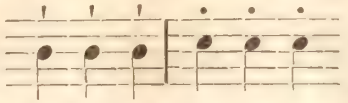


The first time the note only under figure 1; the second time the note only under figure 2 is to be taken. When the two are slurred, as in the last example, both are to be heard the second time.

Choice Notes, are such as stand in different places on the staff in the same part of the measure, either of which may be taken by the performer, or both by different performers or by the organ. Thus:

A *Trill* or *tr* is a character over a note implying it is to be shaken in the performance. Thus:

An *Appogiatura* is a small note preceding a larger, and taking half of its time. If the principal note be pointed the small one takes the time of the principal, while that takes only the time of the point or small note. Thus:

After notes are small ones following a larger note taking half of its time. Thus:

Syncopation, or *Driving Note*, is a note commencing on the weak and terminating on the strong part of the measure, and such notes often succeed each other through a whole bar or measure, and may extend to any length. Thus:

A *Direct* is a character at the end of the staff intended to show where the first note on the next staff on the next page will be found. Thus:

Staccato, implies a short and distinct manner of performing certain notes, over which are sometimes placed dots, and sometimes marks.

Thus:

Staccato is opposed to *Legato*, which implies a smooth and gliding manner of performance, indicated often by the word itself, and sometimes by a large curve line or slur over the whole passage or group intended to be so performed.

Diminuendo is a mark of gradual diminution placed over a note, or passage—Thus: >

A *Crescendo* is the opposite of the above, and signifies increasing. <

A *Swell* comprehends both of the above, first *increasing*, then *diminishing*. <>

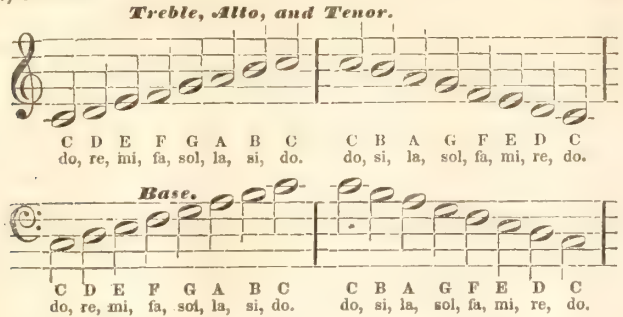
A *Close*, indicates the end of the Tune or Piece. Thus: 𝄂

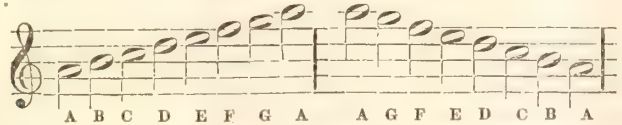
CHAPTER IV.

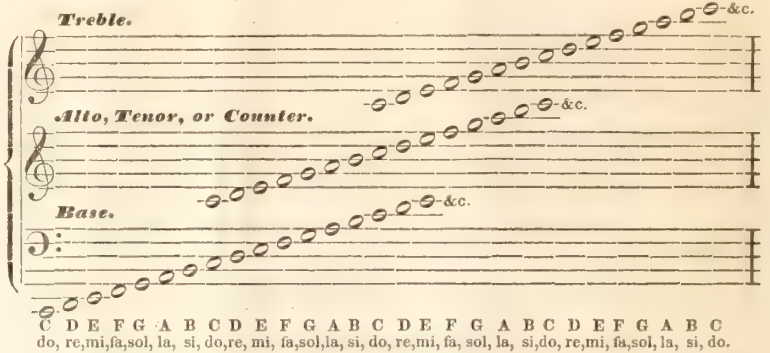
OF THE GAMUT.

The word Gamut is derived from the letter G. called in Greek *Gamma*, and from the syllable *ut*, which in solmization was applied to it. It was the lowest note in the Aretine scale, which consisted only of the hexachord, and hence by compounding the letter and syllable the word *Gammaut*, or by abbreviation, *Gamut*, was formed, and applied to the scale or hexachord, and which we now use to characterise the modern scale of the octave. The most ancient, and what may in fact be termed the scale of nature, was the scale of the Tetrachord, consisting of four sounds only, three whole tones and a half tone; and five of these scales arranged in their peculiar manner, constituted what they called their great system. After three full tones comes naturally a semitone, and hence it is called the scale of nature. To these Guido added two more tones making six, which has therefore been denominated the hexachord. This was advancing but half way to the modern scale of the octave, which now consists of two entire Tetrachords, both of which are mathematically and in all respects perfectly alike.

In the modern scale there are seven distinct original sounds, to which are applied the seven first letters of the alphabet. A. B. C. D. E. F. G. To complete the octave A is repeated, being an octave to the first A. To these sounds it is usual to apply certain syllables. To the ancient Hexachord the six following syllables were applied. *Ut. re. mi. fa. sol, la.* And in collating the several hexachords it appeared that *fa. sol. la.* were used for six of the sounds; with repeating them therefore and adding the *mi*, the whole seven sounds were provided for. Consequently in England as early as 1597, and long before probably, the *ut*, and *re* were exploded, and the other four only retained, standing in this order *mi, fa, sol, la, fa, sol, la:* the *mi* representing what we denominate the sensible note. There are many things to be said in favor of this practice, which was adopted by the first English musicians of the age, as Morley, Charles Butler, Dr. Holder, Dr. Wallis, and every writer on the subject of music in the kingdom, and Singing masters universally adopted it, and retained it even after writers began to change it. Dr. Pepusch, in 1731, more than 135 years afterwards, was the first, who proposed to have the discarded *ut* and *re* again "received into the pale of the church." But it was a long time before it generally obtained, all English treatises almost to the present time still rejecting them. It is questionable if music as a practical art has gained much by the modern changes in this respect. The first change was the introduction of *si*, from the French, to represent or express the sensible, or leading note. The next was the changing of *ut* into *do*, which had also a French origin. And the rage for augmenting the syllables increased till one was proposed for each of the tones and semitones in the scale to the number of twelve, but this has never been generally adopted. The syllables now used therefore are *do, re, mi, fa, sol, la, si*, giving one to each of the seven natural sounds of the scale. The modern

scale therefore, with the notes, letters, and syllables may be represented, thus:

Ut. re. mi. fa. sol. la. were the first syllables in each line of a latin hymn in honor of *St John* the baptist; and the *si*, afterwards adopted was compounded of the initial letters of *St John*. The *do* was substituted for *ut*, solely on account of euphony.

Anciently when the letters were first applied to the notes music was generally plaintive and written in a minor key, and A was therefore a principal tonic, as C in the major key is now; and it is on that account that the letters commenced at A, instead of C as they now do. Thus:

By these examples it will be seen that the Treble Clef stands on the line represented by the letter G. and hence it is called the G. clef, and as it answers to the syllable *sol*, the form of it is only a corruption of G. S. that is G. *sol*. Thus; 𝔊 or G with an S drawn through it. And hence it has sometimes been written *gs*. And the Base Clef, or F, is intended to represent an 𝔉. And so also the Counter or Alto Clef, on C, is intended to represent a Gothic C, which was made in this manner ⊏, corrupted only by perpendicular lines; thus: 𝄡.

The following example will show the relation of the several parts of music, and the comparison they bear to each other with regard to the height or intensity of sound. Thus:

Here the relative bearing of the several parts is clearly exhibited. The second C in the base ascending is in unison with the first C in the Alto; and the *third* C in the base and the second in the Alto are in unison with the first C in the Treble. This furnishes us with the etymology, or origin, of the word *Treble*, as applied to music. It is generally found to be in the *third* octave from the base, that is *threefold*, or *treble* the base. In ancient times the part was often denominated *Triplex*, which is the latin word for Treble. The Base furnishes its own etymology, as it is the *base*, lower part, and foundation, as it were, of music. *Tenor* is derived from the latin *teneo* to hold; as it occupies a middle course between the other parts and *keeps* or *holds* on "the even *tenor* of its way." The Alto means *high*, that is high Tenor, or *Contra* Tenor, as in ancient counterpoint it was pricked down *against* the Tenor, and hence called *Contra Tenor*, and sometimes *Counter* only; as the Tenor was also sometimes, in reference to the *Counter*, called, by contraction, *Cont'ralto*. High base is

sometimes called *Baritone*. But the names of the several parts of music have in the course of time, and in different countries, been so variously denominated, that it would be almost an endless, and at least a useless, labor, to attempt to enumerate them. The Italian names are very appropriate and simple, namely, Soprano, Mezzo Soprano, Tenor, and Base, which answer to our terms, as they are applied to the parts in this work, Treble, Second Treble, Tenor, and Base. And in all languages and at all times nearly the same thing is meant however various and multiplied have been the names assigned to the different parts. The first part, air or Tune, as it may be called, is for the highest female voices; the second part is for the lower female, or highest male voices, or boys; the third for male voices high, clear and sonorous, but not the very highest: the fourth and last for the most common and lowest voices of men.

The natural order of the parts is such as we have here considered and exhibited it; the Treble first, then, in descending, the second Treble or Alto; then the Tenor; and the Base, as its name implies, at the bottom. But it is more convenient for the Organists and Pianists to have the Treble and Base next to each other, and it is therefore usual thus to place them, as has therefore been done in this work. We have given no examples of the Counter or Tenor Clef, so called, as it is not used at all in this book, and it is sufficient therefore to say that this once favorite Clef was removable, and might be placed at pleasure upon any Line in the Staff, and as it was the C Clef so it always carried C with it and all the other letters in a conformable and relative order. When on the middle line it was called *Counter*, or Alto, when on the upper line but one it was called *Tenor Clef*.

In all that has yet been said of the scale, or seven sounds with the superaddition or repetition of the first, making the eighth, and thus forming what we now call an octave, has been considered only in its natural state, as we say, that is as commencing on C; but for a greater variety, and for the purpose of bringing different parts of it into more immediate use, this same order of the notes may be transferred to other and all parts of the staff, by which, for all musical purposes great and essential advantages are obtained. This is effected by means of *flats* and *sharps*, which have already been described, and which for this purpose are placed at the commencement of the staff, on such lines or spaces as are necessary to be altered in order to effect the removal intended; and these thus placed are called the *signature*, that is they *signify*, or *designate* what the order of the tones and semitones is, and of course the leading note, tonic, or as we commonly say, the key.—In the Octave there are two half tones, or semitones, which are always found between the third and fourth, and the seventh and eighth sounds in ascending; and therefore in every modulation, or change of key, these two half tones must be made to fall in their proper places. In the natural scale as above exhibited these half tones are from E to F, that is from *mi* to *fa*, and from B to C, that is, from *si* to *do*.

When modulated or removed, in order to ascertain their places, the first object is to find the leading note *si*, which is a guide to all the rest, as they must fall in their usual and natural order. And in this respect *si* is a leading note in somewhat of a different sense from its usual application, as it fixes the key note, or tonic, whether the music be major or minor. The rule for this purpose is as follows:

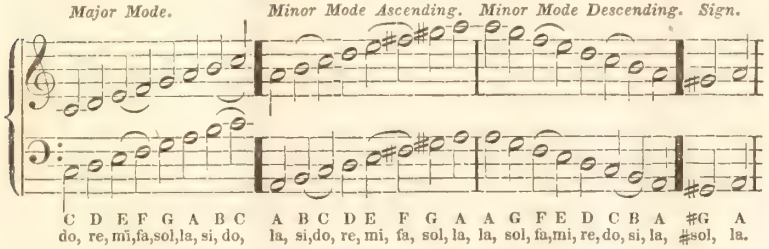
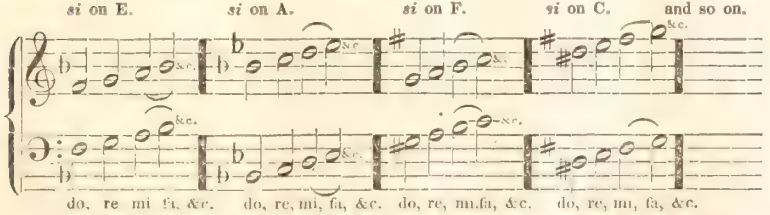
The natural place of *si* is on B.

But If B only be flatted	*si* is on	E.	If F only be sharped	*si* is on	F.
If B & E	it is on	A.	If F & C	it is on	C.
If B E & A	it is on	D.	If F C & G	it is on	G.
If B E A & D	it is on	G.	If F C G & D	it is on	D.

By observing on what lines or spaces, that is on what letters (these never change) the flats or sharps are placed at the Signature, it will be easy by the application of the above rule to ascertain where the *si* falls, and of course the other notes, the order of which has already been given and explained. Each line or space on which a *flat* or *sharp* is placed at the beginning of the staff, or at the Signature, is affected by it accordingly throughout the Tune, unless counteracted by a ♮. And here it is to be noted, that occasional, or partial modulation, often occurs in the course of a Tune or Piece, which is produced by the interposition of a flat, sharp, or natural, which effects only the subsequent notes on the same line or space throughout the same bar, and, if the change is intended to be prolonged, the flat,

sharp, or natural must be repeated on each bar, so long as it continues. Sometimes however a sharp or natural is only the *sign* or indication of what is called the minor mode, and produces no actual change of the key or tonic. This will be made plain and familiar by practice. The tonic, or key note, in the major mode, is the first note above *si;* in the minor mode, it is the first below *si.*

The following examples present the place of *si*, the key note or tonic, the semitones, and the major and minor mode. Thus:

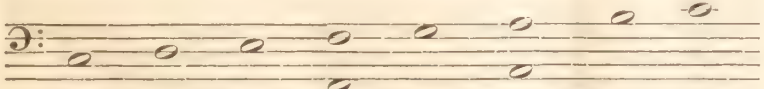
EXAMPLE I.

EXAMPLE II.

By the first example *si* is in its natural place, namely, on B, and of course in the major mode the tonic is on C, designated by *do*, being the first note above *si;* and the semitones occur in their natural order between E, F, and B, C, as shewn by the curved lines, or slurs. In the minor mode the tonic is on A. designated by *la*, being the first note below *si.* A peculiarity in the minor mode ascending is the # before F and G. This is not absolutely necessary, and was not so originally, but a refinement adopted in after times, not only to confirm to the natural arrangement of the major mode, but as a real and important improvement both in harmony and melody. It occurs only in ascending; in descending, as is seen above, the natural order is preserved. G is sharped, as the *sign* of the minor mode, and the F preceding it is by custom sharped also in comformity to it, otherwise a tone and a half would remain between them. This is however somewhat of an equivocal and unmanageable note.

The *sign*, that is the sharped G. or # *sol*, at the end of the first example, shows the usual ending or close of a Tune in the minor mode, and is one of its characteristics, and necessary as the proper *sensible* note, leading to the tonic. The principal characteristic however is the minor third, in ascending, which gives it the name of *minor* mode. It will be perceived that in the major mode the scale rises gradually by two whole tones and then comes the half tone, constituting the the three first notes a *major* third, which gives the name *major* to this mode; the additional half tone completes the first tetrachord; and the second is precisely like it, the two first sounds rising by whole tones and the third by a half tone, the three first forming the *major* third and the additional half tone completing the second tetrachord and octave. In the minor mode, on the contrary, we rise one whole tone and the third is a half tone, making a *minor* third, which gives it the name of *minor*, and then comes a whole tone to complete the first tetrachord. The upper tetrachord, by the artificial arrangement already mentioned, is in ascending the same as the major mode.—Naturally, taking away the sharp from F, the minor mode rises by two successive *minor* thirds, as the *major* does by two *major* thirds; and in the descending scale it is reversed, the minor descending by two *major* and the major by two *minor* thirds. More will be shown on this head in treating of the chromatic and enharmonic arrangements.

By the second example some idea of modulation is presented. First, there being a flat on B, the nature of B is changed by being made a *half tone* in ascending instead of a *tone* as it was in its natural state, that is, *fa* instead of *si*, and to bring the other notes into their relative order *si*, the leading note, must be looked for in some other place, and

the Rule directs us to E; and by trial we find it is so, and *do* or the tonic, is on F, and by proceeding with the other notes in their usual and relative order *fa* will fall on B, which is the only note in the scale changed from its natural sound, names only being changed. Then again finding two flats at the signature, on B and E, the Rule directs us to A, for *si* or the leading note, which by trial as before we find to be correct and so of the rest. In this way the tonic may be carried to every *tone* and *half tone* of the octave; but four flats and four sharps are sufficient for all necessary and practical purposes. Occasionally however five and sometimes more are employed, but not often in the signature. The above examples are applied only to the major mode; but when the mode is *minor* the tonic will be the first note under the *si* or leading note and will be *la*, and all the other notes will fall in their natural and relative order.—In regular modulation, it will be perceived, when effected by flats, it is done by rising fourths or falling fifths, when effected by sharps, it is done by rising fifths or falling fourths.

The eight notes in the octave have distinct names as follows.



Tonic. Supertonic. Mediant. Subdominant. Dominant. Submediant. Leading note. Octave.

Tonic is the key note or principal *tone* or pitch of the tune.

Supertonic is the next above the tonic.

Mediant is the third above the tonic and third below the dominant, being in the *middle* way between them.

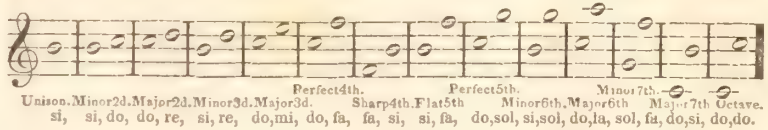
Subdominant is the under dominant or fifth *below*, as the dominant is the fifth above.

Dominant generally precedes and leads to the tonic, especially at a close, and is therefore said to *govern* it.

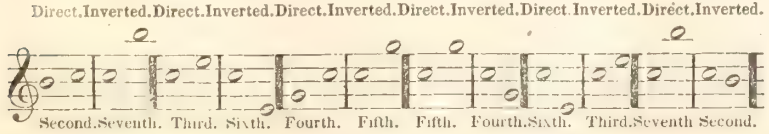
Submediant is the third below the tonic and the third above the subdominant *below*, being in the *middle* way between them.

Leading note so called from its *leading*, or naturally guiding the ear, to the tonic; it is also commonly called the sensible note.

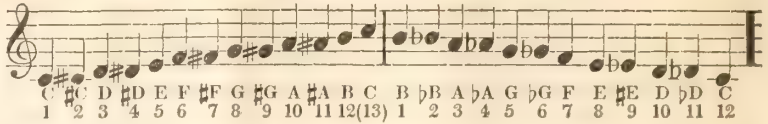
Octave is the *eighth* note, or the first note doubled or repeated an eighth higher to complete the scale.

The following are the names of the Intervals, that is, the distances from one note to another.

It requires more notes than *tones* to measure an interval; as a *second* requires two notes, but the distance or interval consists of only one tone or semitone; a third, three notes, but the interval is only two tones or one tone and a semitone; a fourth, four notes, but the interval is only three tones, or two tones, and a semitone, and so on. Thus to describe an interval on paper we use one more note than the numerical name of the interval supposes, as the interval is only the distance or difference between them, measured by sounds. And here, it may be remarked, the change of terms, and the various senses in which the same terms are used by different writers, and especially by different nations, has created great confusion, and great difficulty in comprehending precisely the meaning of different authors. Now *tone* and *sound* are in reality, and etymologically precisely the same, yet we use them differently. Thus we say *half tone* and *semitone*, but never say *half sound* and *semisound*. There is no such thing, in itself considered, as a half tone or half sound, one tone or sound being as *whole* as another. It is only in comparison with some other tone or sound, that it can be considered *half* only. We used to say *half note*, which was thought extremely incorrect, and therefore *tone* was substituted; but what was gained by it? a *note*, which is always the representative of a sound, may as well be said to be, in respect to some other note, only a *half*, as a *tone* can be. All our technical language is figurative, and changes only serve to perplex. A tune is only a figurative application of the word tone. In ancient publications the tunes are called Tones. It is very fashionable to go to other countries after our terms of art, as well as language generally; which is much to be

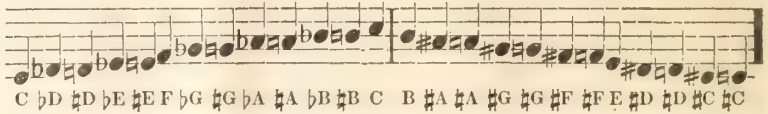
lamented. Custom should take a different route, and endeavor to find words in our own vernacular tongue to express our ideas, excepting where foreign words have become incorporated into the language and fully understood as our own. How many foreign technical terms respecting time, and other parts of music, are constantly in use, of which common singers know nothing and care nothing. Besides the nations themselves differ, with respect to the meaning of the same terms, and use also very different terms for the same thing; and therefore how much better would it be for us to use our own language, which we understand, than to be culling and choosing between foreign dialects what at last our readers will never generally comprehend? Singing by note, as we say, that is by *fa, la,* and which the Italians call *solfeggio,* and others *solmization,* we have at last reduced after the Italians to *do, re, mi,* and so on, and yet we are as far from them in the use we make of them, as east from west. They could not possibly use them in our way, nor we in theirs. With them they are as fixed, and stable, as the letters themselves, C always being *do,* and B always being *si,* let the key or tonic, be what it may, and are of no more use for *solfaing* according to our system, than the letters would be, excepting that they may be easier of enunciation, and even this is doubtful.

Any two Intervals are inverted when the lower one is raised an octave or the higher one placed an octave below. Thus:

Here it is seen that a 2d, by inversion becomes a 7th—a 3d, becomes a 6th—and a 4th, becomes a 5th—a 5th, becomes a 4th—a 6th, becomes a 3d—a 7th, becomes a 2d.—Subtract any interval from 9 and the remainder will be its inversion, as a 2d, from 9 leaves 7, its inversion, and so of the rest.

The scale by the following artificial arrangement may be divided into semitones.



The same ascending by flats and descending by sharps.

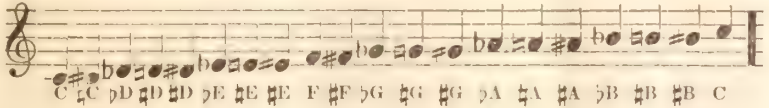


Thus it appears the scale or octave consists of 12 intervals or semitones, two of which are called natural, to wit, between E and F, and B and C, the other ten are called artificial, being produced by flats or sharps. The 13th, or C, is only a repetition of the first C. In ascending by flats or descending by sharps, a natural is necessarily interposed after each to restore the note to its natural state. There is no *natural* difference between a natural and artificial semitone.

On keyed instruments any note sharped is the same to all practical purposes as the next one above when flatted, as ♯D, and ♭E, and ♯E is the same as F natural, and ♯B the same as C natural. The above arrangement is commonly called *chromatic,* a word derived from the Greek word *chroma* signifying color; because in ancient times two colored lines were made use of to designate and point out the two half tones. These were used instead of Clefs, or rather before clefs were invented, for the very purpose for which clefs and signatures are now employed, that is, to ascertain the places occupied by the two semitones and of course the order of the notes. A yellow line was C, and a red line was F. This semitonic arrangement was hence called chromatic, as is every passage of music in which flats and sharps are incidentally used. This arrangement has given rise to other denominations of intervals, all called extremes, as the extreme semitone, extreme sharp 2d, extreme flat 3d,

extreme flat 4th, extreme sharp 2d, extreme sharp 6th, extreme flat 7th, and extreme flat 8th; these are principally however theoretic, and not distinguishable on keyed instruments, except in names only, from certain other intervals.

There is also a further subdivision of the scale called Enharmonic, producing quarter tones, anciently called *dieses*, by the alternate use of flats and sharps. Thus:



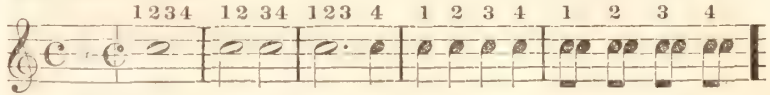
This is a theoretic distinction, making a difference of nearly a quarter tone between C sharp and D flat, G sharp and A flat, and so on, which are the same on keyed instruments, and to all practical purposes.

These divisional arrangements of the scale are sometimes called scales, as the Chromatic, and Enharmonic scales. But they are no more properly scales than every interposition of a flat or sharp may be said to produce a scale. The Chromatic division is nothing but a continued modulation, introducing a new tonic at every step, a mere representation of the black and white keys, on the key board. Our scale is diatonic, and the only real scale in use, and is the same as the most ancient diatonic scale. It is so called because it admits whole tones in gradual succession, as well as semitones; whereas neither of the other ancient scales admitted whole tones in that manner. Their *chromatic* and *enharmonic* were really, and might with propriety perhaps be called distinct scales, strictly confined to an entire different progression, which is not the case with ours, as they are intermixed with our diatonic scale, and do not therefore form distinct scales of themselves. These ancient scales besides had no reference to harmony, but to melody only; and the characteristics were that the *Enharmonic*, which was the most ancient, *harmonious*, (melodious,) and simple, proceeded by major thirds, and thechromatic by minor thirds. And notwithstanding the pother that has been made for a thousand years about them, they were unquestionably very simple things. Will any one tell us what the modern enharmonic is?

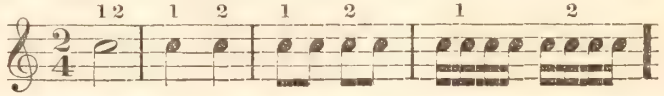
CHAPTER V.

OF TIME.

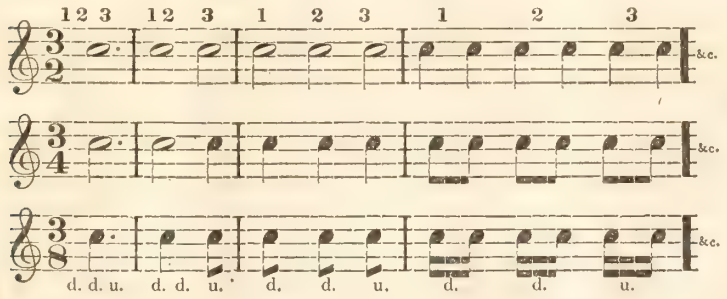
Time in music is very important, and there can be no good performance without a strict observance of it. It is the mode of measuring sound with regard to its duration. It is divided into bars or measures, all contained between two bars being called a bar or measure.

There are three kinds of time, *Common*, *Treble*, and *Compound*. Common time is expressed usually by a C, with or without a bar through it, and has the amount of a semibreve in each bar or measure and is usually observed by four motions or beats of the hand, or otherwise. Thus:

These motions of the hand may be made in various ways, as the leader or master may direct; sometimes it is done by making two motions downward and then two up: sometimes by one down, one to the left, one to the right, and the last up, and students when beating the time without singing, are sometimes taught to say, downward beat—hither beat—thither beat—upward beat. In public performance however, except in schools when the Instructer directs it, none should openly beat the time, but the Master, Leader, or Director. The degree of quickness or rapidity of the movement, is usually marked by some proper term placed over the Tune at the commencement. When the movement is quick, the time may be kept by only two beats in each bar or measure. The accent is on the first and third parts of the bar.

There is another movement in common time marked by $\frac{2}{4}$ and sometimes called half time, and it is really nothing else, containing only a minim or two crotchets, or an equivalent, in each bar, Thus:

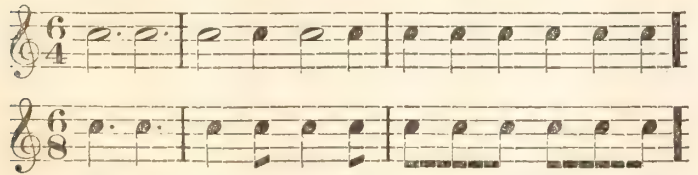


This has only two motions or beats to a bar; one down, and one up.

Treble Time is marked usually by three characters, namely, $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$, and has three motions or beats in a bar. Thus:

Figures, marking the mode of time, denote the quantity contained in each bar, being a fractional part of a semibreve, as $\frac{3}{2}$ are 3 halves, or three minims—$\frac{3}{4}$ are 3 quarters, or 3 crotchets, and $\frac{3}{8}$ are 3 quavers.—$\frac{6}{4}$ are 6 crotchets—and $\frac{6}{8}$ are 6 quavers.

In Treble Time it is obvious there must be three motions or beats to each bar, two down and one up, and the accent is principally on the first part of the bar,—and slightly on the last part.

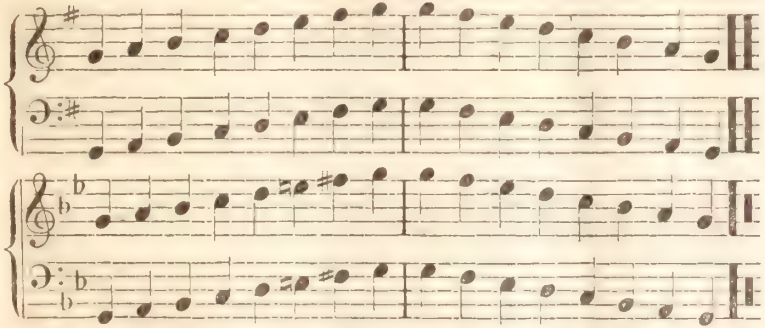
Compound Time has two characters, to wit, $\frac{6}{4}$ and $\frac{6}{8}$. Thus:

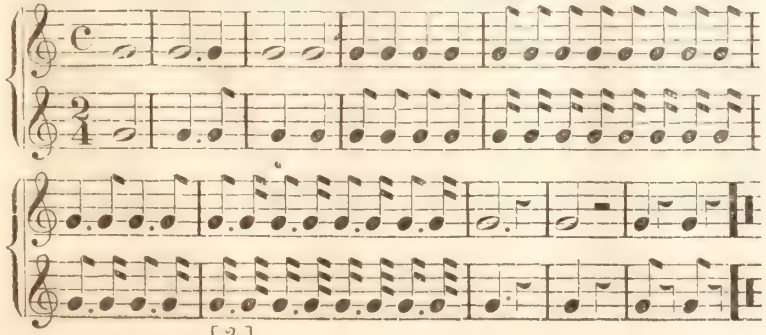


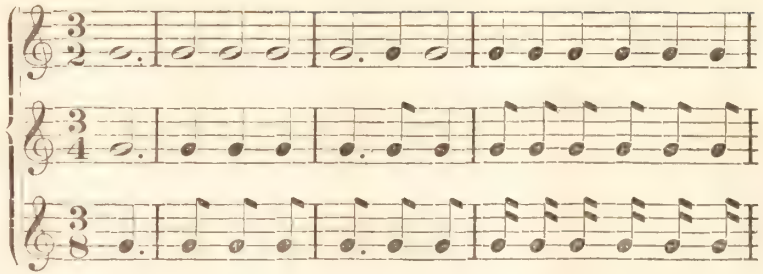
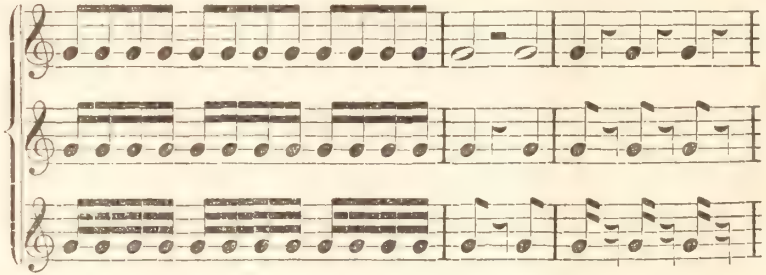
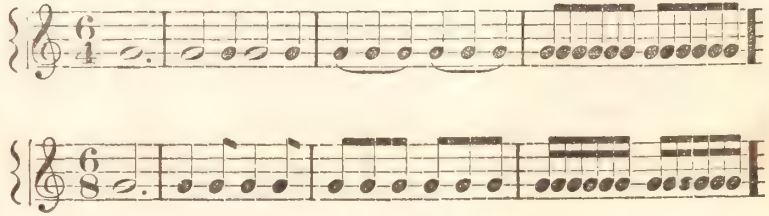
This time is compounded of Common and Treble, having two beats, and often three notes to a beat; or it may be treated as double treble time, (as it really is) and have twice three beats: the first, that is $\frac{6}{4}$ like $\frac{3}{4}$ time, and the last or $\frac{6}{8}$ like $\frac{3}{8}$ time, doubled, giving 6 beats to a bar. There are but two accents, one on the first part of each half of the bar.

The foregoing are all the rules common schools need. It is not well to crowd the mind of a young beginner with too many rules; he cannot comprehend them, so as to apply them, till practice shall have made them intelligible. It is only necessary he should be acquainted with the staff so far as to apply the 7 letters to it; learn the order and names of the notes; be able to find the leading note, and of course the tonic; know something of the different modes of time, and how they are to be observed and kept, by what motions or beats; but it is of little use to spend so much time as some do in *beating* time separately and without singing or sounding the notes at the same time. Singing is a practical art and is to be learnt altogether by practice. Singing and keeping time are much better learnt both together than separately. Intervals are learnt insensibly without any loss of time while the scholar is learning to sing. In short all parts of the rudiments are learnt better and sooner by practice under the direction of a competent master than by reading and studying grammars. Indeed experience will testify that a young school, under the direction of an apt master, will sooner learn to perform common psalmody at sight by practice, than they can learn and comprehend by reading and study the modern multiplicity and cumbrous load of rules that are now usually laid upon them. Any mechanic art or trade may as well be learned by book, without the practical use of the tools, as the art of singing. Time, to be sure, may be learned by itself, but the art is to apply it to musical sounds, as the scholar goes along in his singing. The object is to make *singing* and *beating* go together, and so one aids the other, and both are obtained at one and the same time. After some little competence, those who wish to be well grounded and skilled in the art, or science of music, and of such there are but few, will find books and grammars enough, *and enough*, to gratify the curiosity, and supply all the wants of the most enthusiastic enquirer. But in a church, or sunday book, a very few and simple rules are all that are needed. Most of the modern collections in Europe contain no rules. We have often thought that a skilful Teacher might accomplish more in a given time, without written rules than with them.

by imparting to his scholars gradually such rules and information only from time to time as their progress might require, accompanied and explained at the same time by visible or audible examples. It should be recollected that generally, in the country, schools are kept annually about six weeks only, for five or six evenings in a week and often less. They have therefore but little or no time to waste in poring over long and to them unintelligible rules.

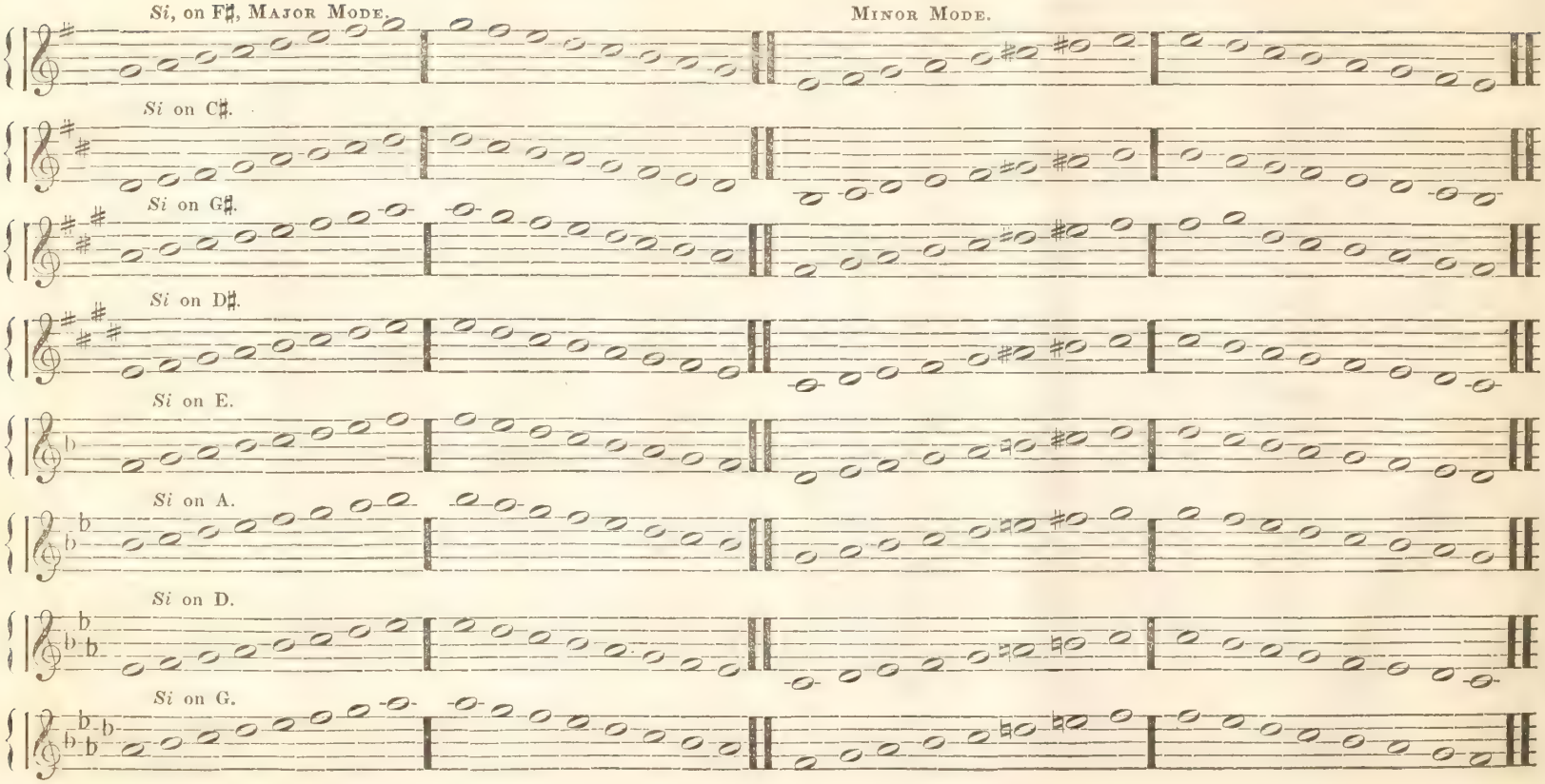
EXERCISES FOR THE VOICE.

EXERCISES FOR TIME.





A VIEW OF ALL THE USUAL KEYS.

The two natural keys of C and A, with *si* on B have already been given.



THE

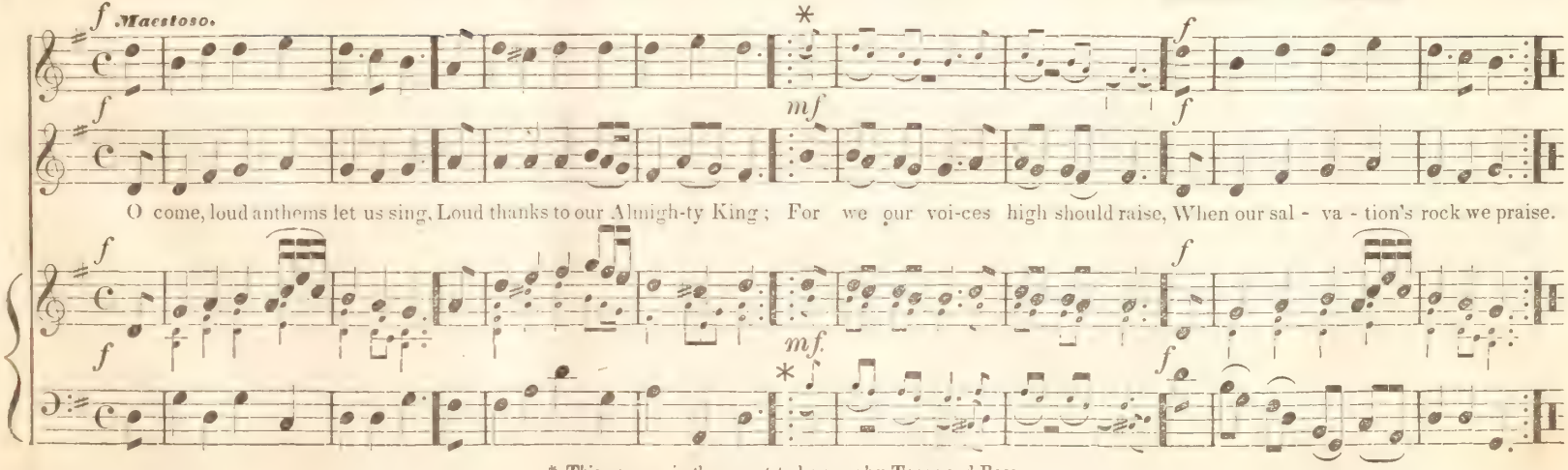
BOSTON MUSICAL INSTITUTE'S COLLECTION

OF

CHURCH MUSIC.

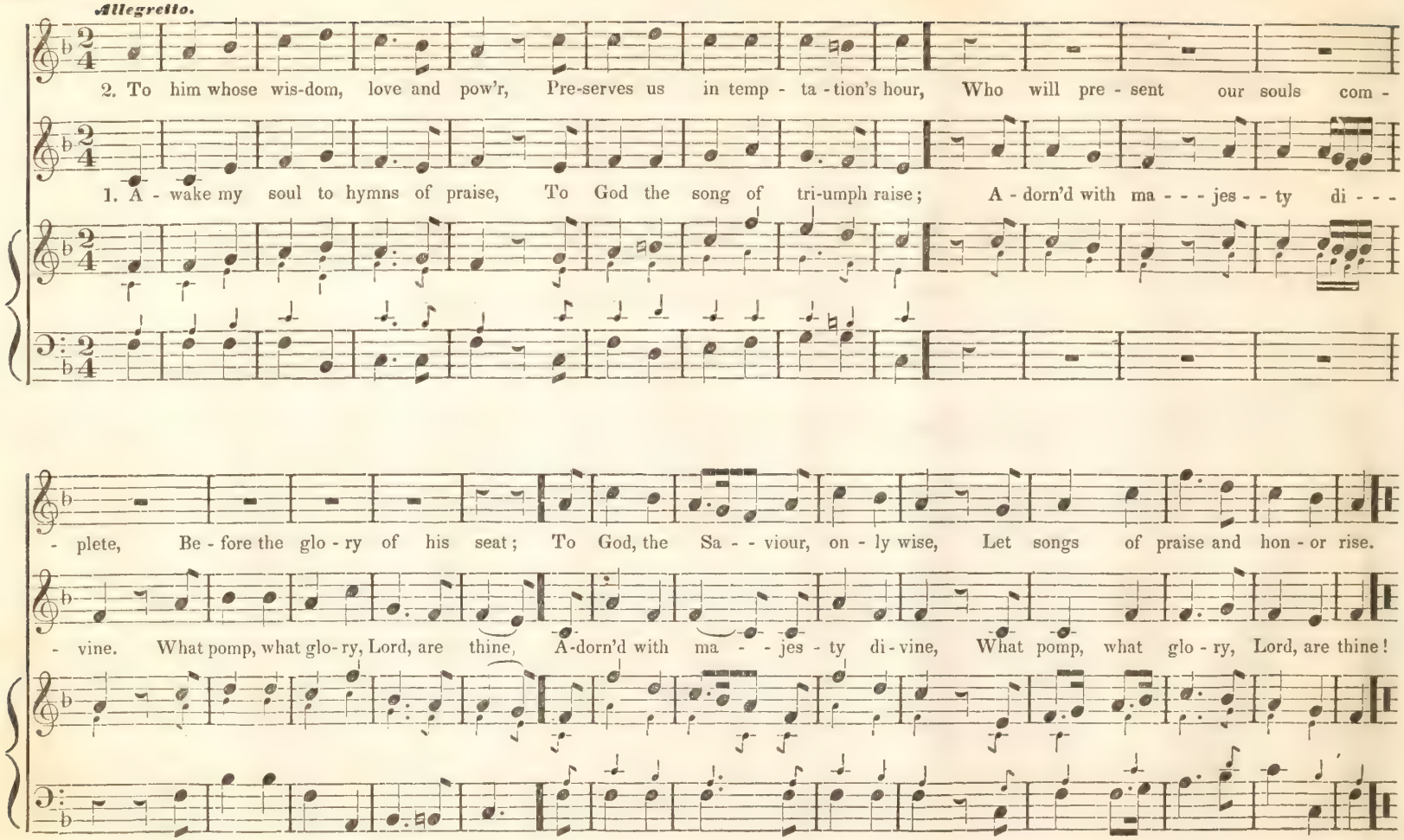
KENSINGTON. L. M.

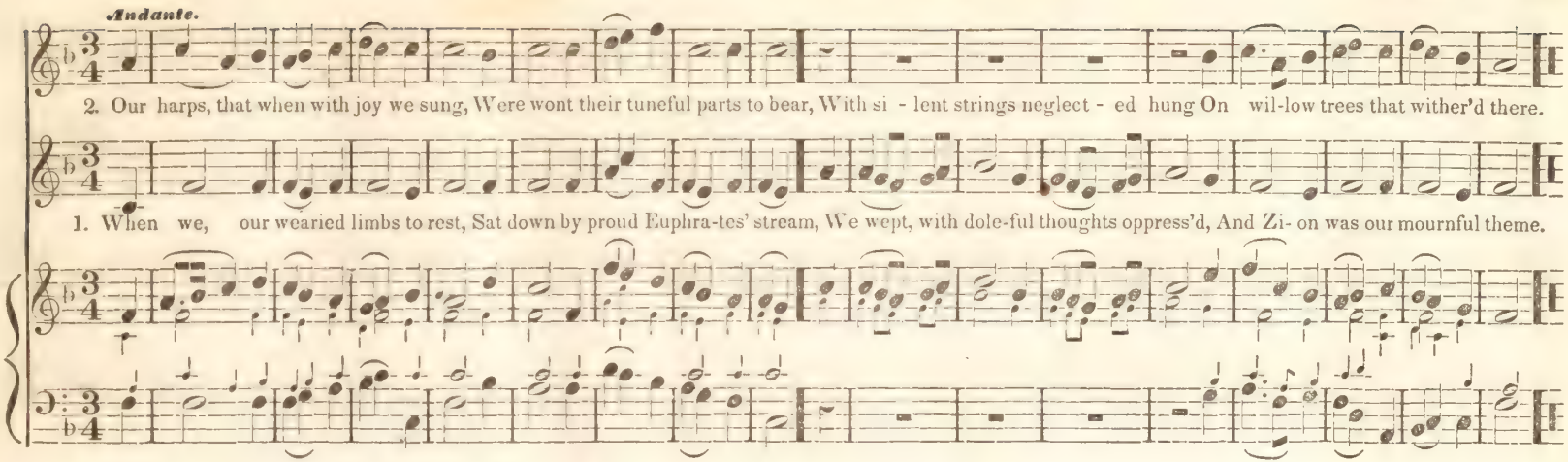
HARMONIZED BY T. COMER.



* This passage in the repeat to be sung by Tenor and Bass.

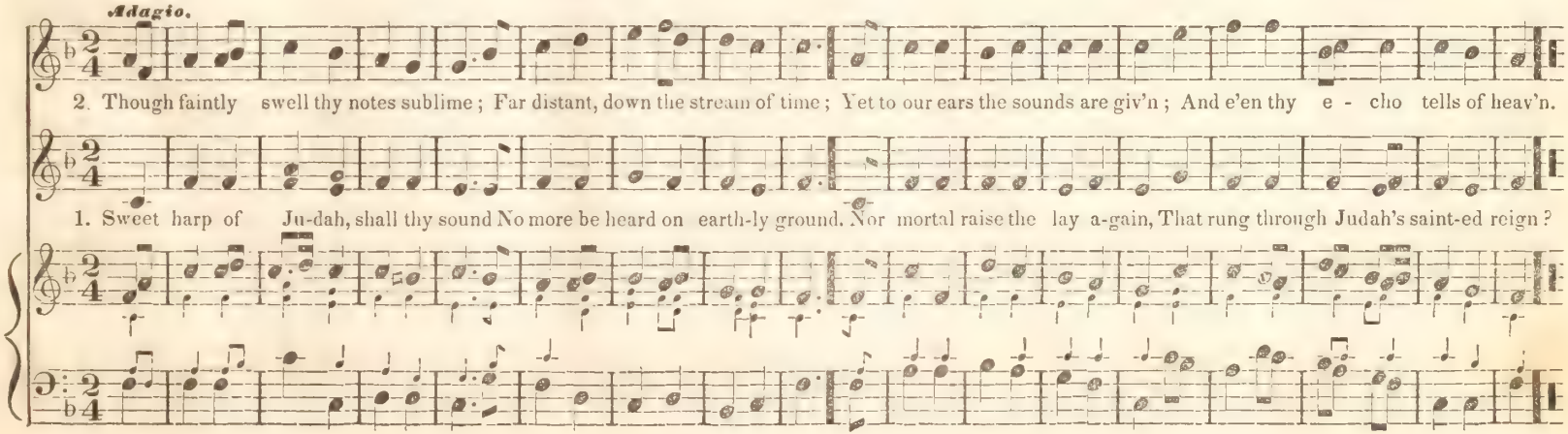
EATON. L. M.

WYVILL.

EUPHRATES. L. M.



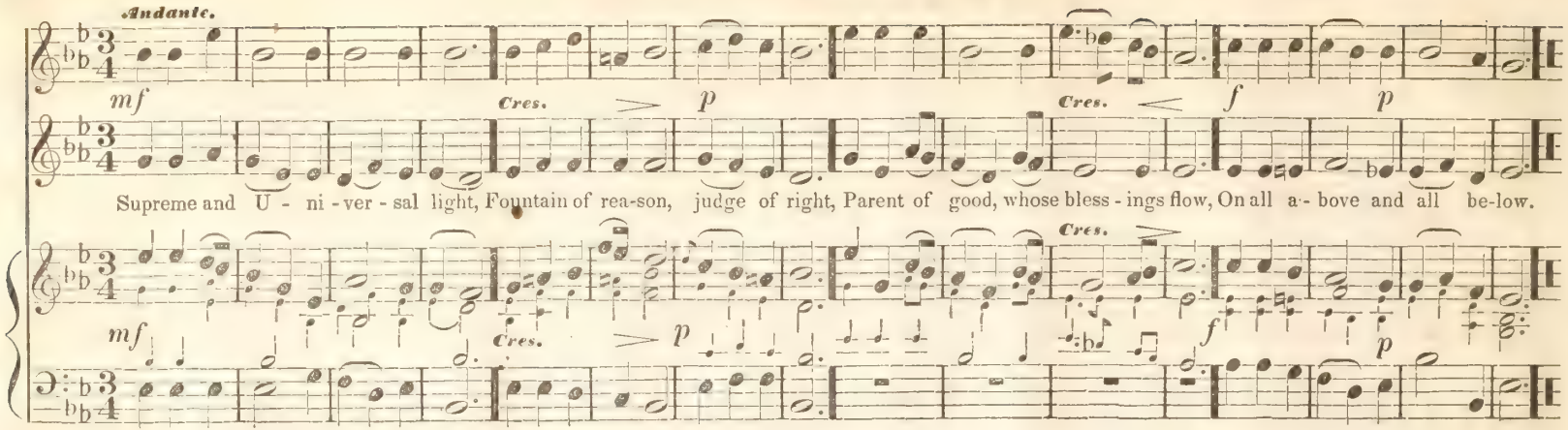
JUDAH. L. M.

VIOTTI.



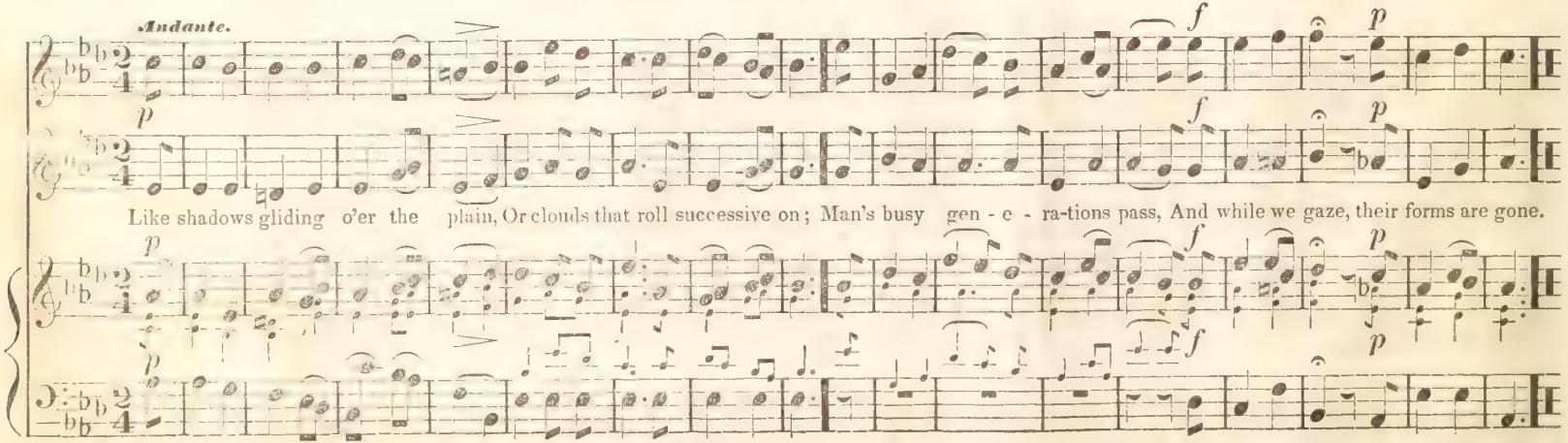
ATTEIRNEH. L. M.

COMER.



LANSDOWN. L. M.

COMER.



SALFORD. L. M.

A German Melody
from WM. SHORE'S Coll.

Commodo.

2d. Verse.—Then, &c.

When mild re - li - gion from a- bove, De-scends a sweet en - gag -ing form, The mes- sen- ger of heavenly love, The bow of prom-ise in a storm;

BATHFORD. L. M.

ALCOTT.

Andante.

O thou who art above all height,

O thou, who art a - bove all height, Our God, our Fa - ther, and our Friend: Beneath thy throne of love and light, Let thine adoring children bend.

CLAVERTON. L. M.

COMER.

f *Allegro.*

f *f*

f *f*

Sing to the Lord, who loud proclaims His various and his sav-ing names; O may they not be heard a - lone, But by our sure ex - - perience known.

f *f*

f *f*

EAST HAYES. L. M.

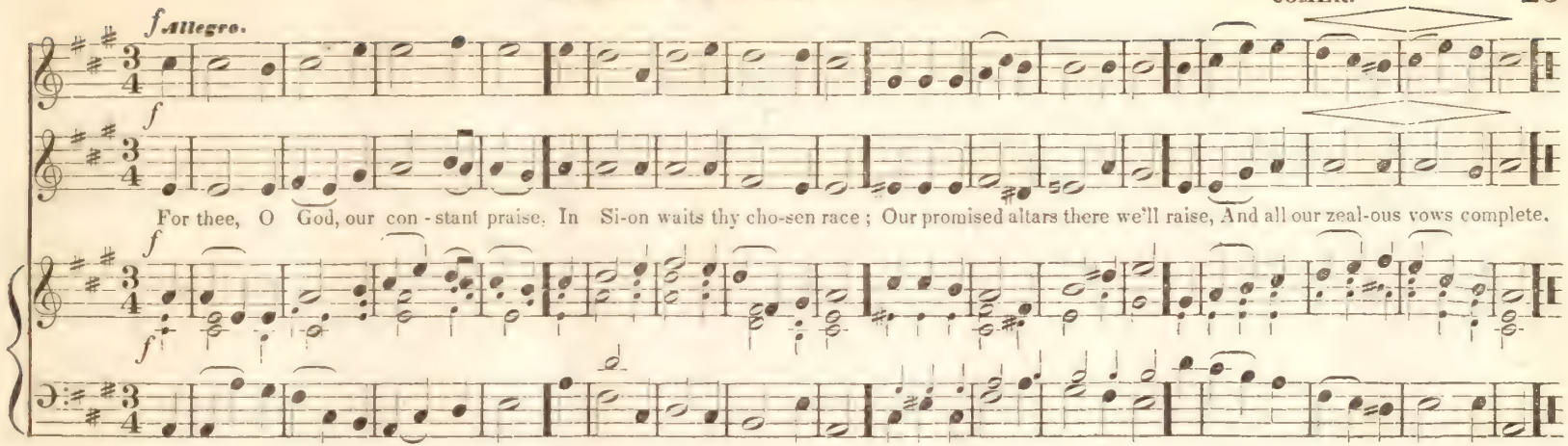
COMER.

Andante.

All- see - ing God! 'tis thine to know The springs whence wrong opinions flow; To judge from princi-ples with-in, When frailty errs, and when we sin.

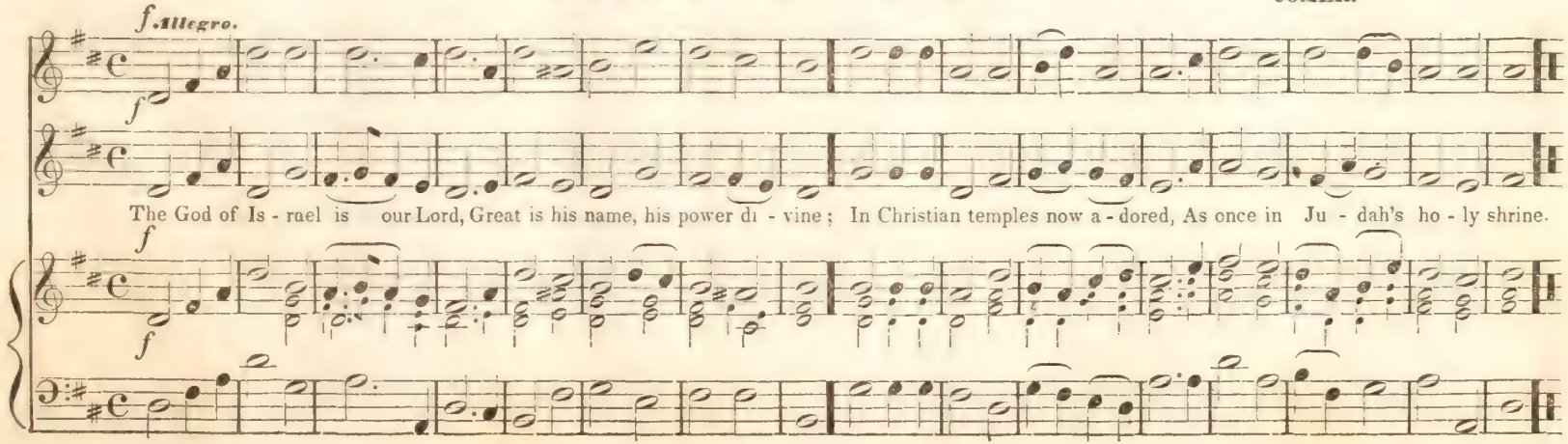
GROSVENOR. L. M.

COMER.

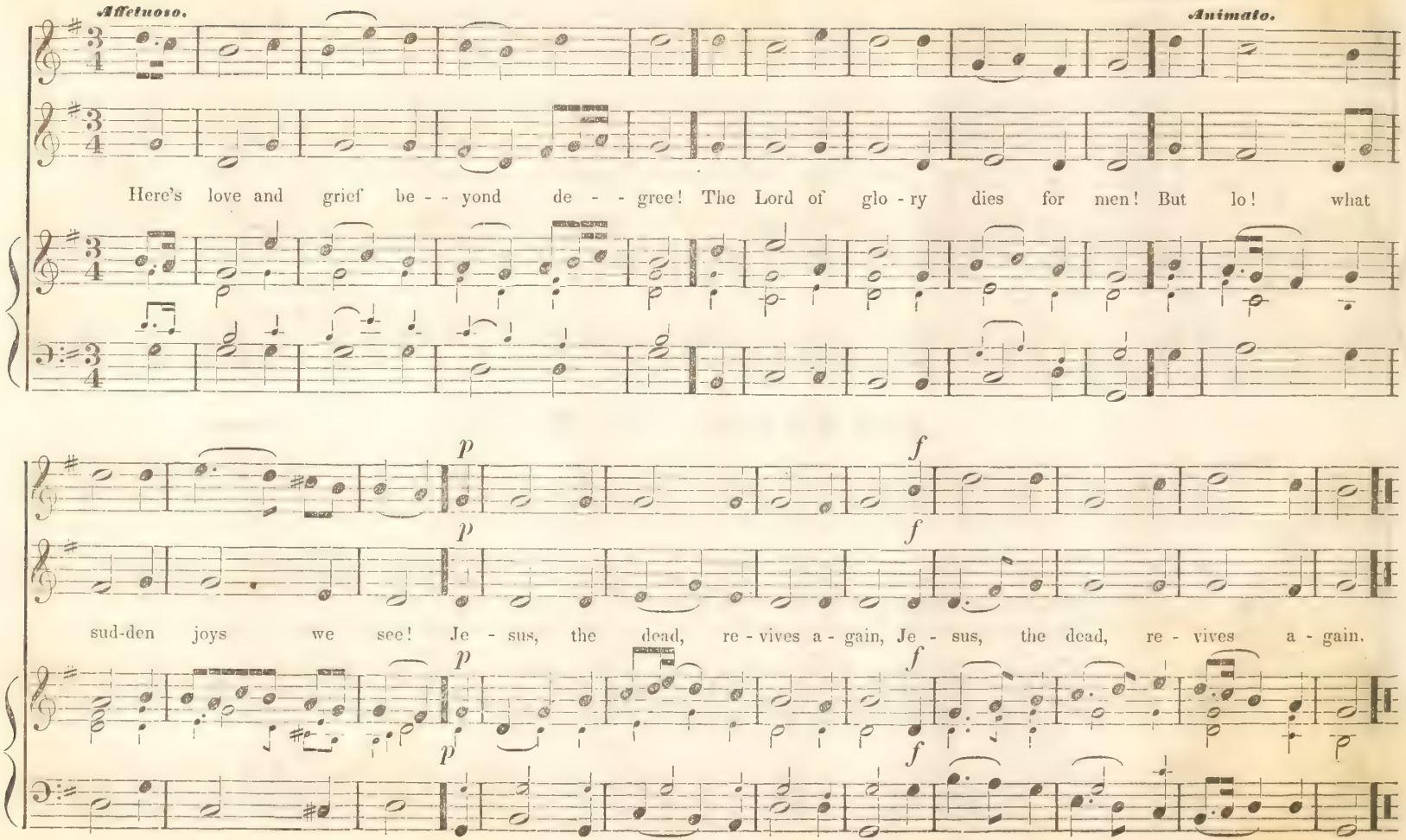
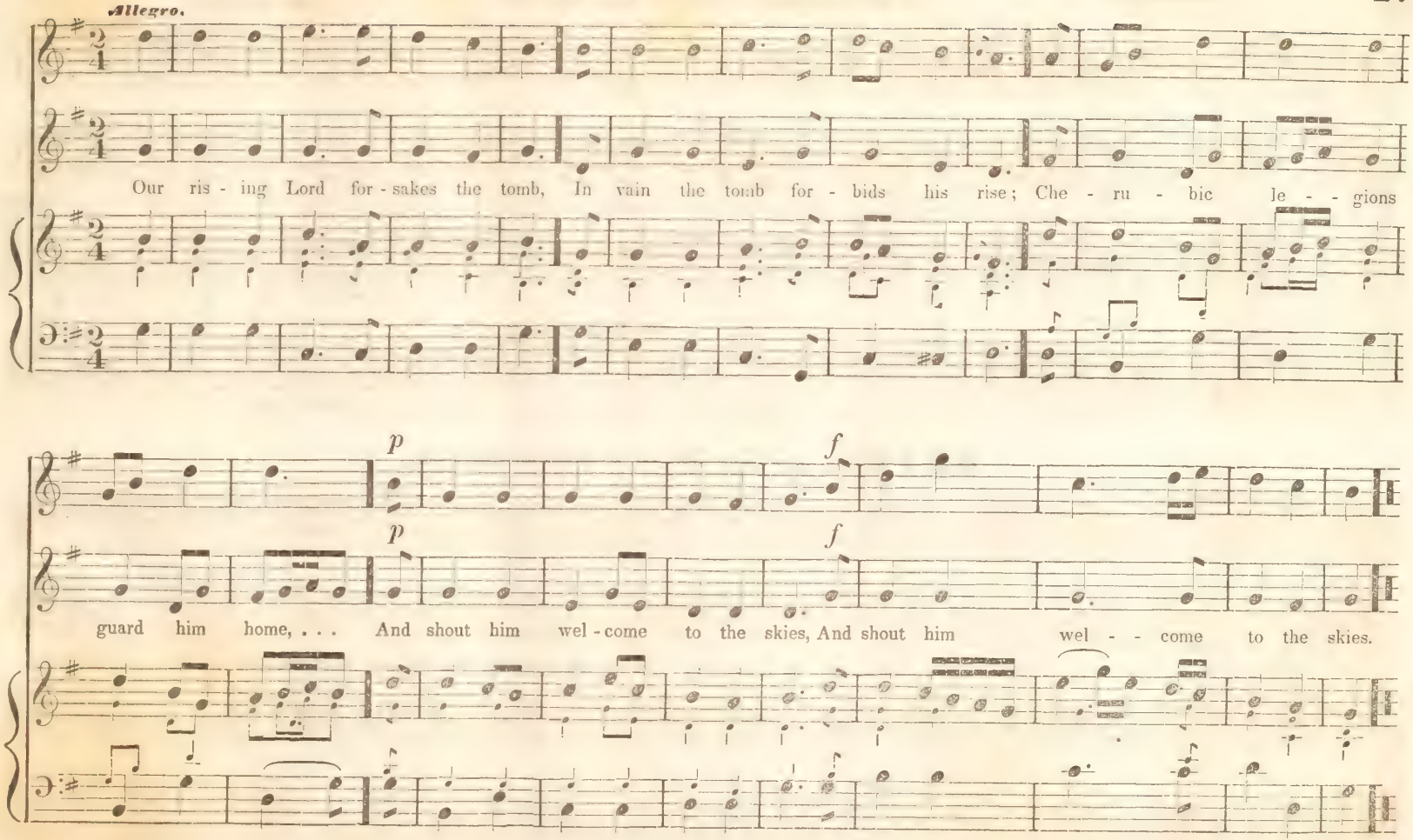


BATHWICK. L. M.

COMER.



EASTER. L. M.

DR. MADAN.


Allegro.
Our ris - ing Lord for - sakes the tomb, In vain the tomb for - bids his rise; Che - ru - bic le - - gions
p
f
guard him home, . . . And shout him wel - come to the skies, And shout him wel - - come to the skies.

SHELDON. L. M.

DR. MADAN.

Allegro. *p* *Repeat Forte.*

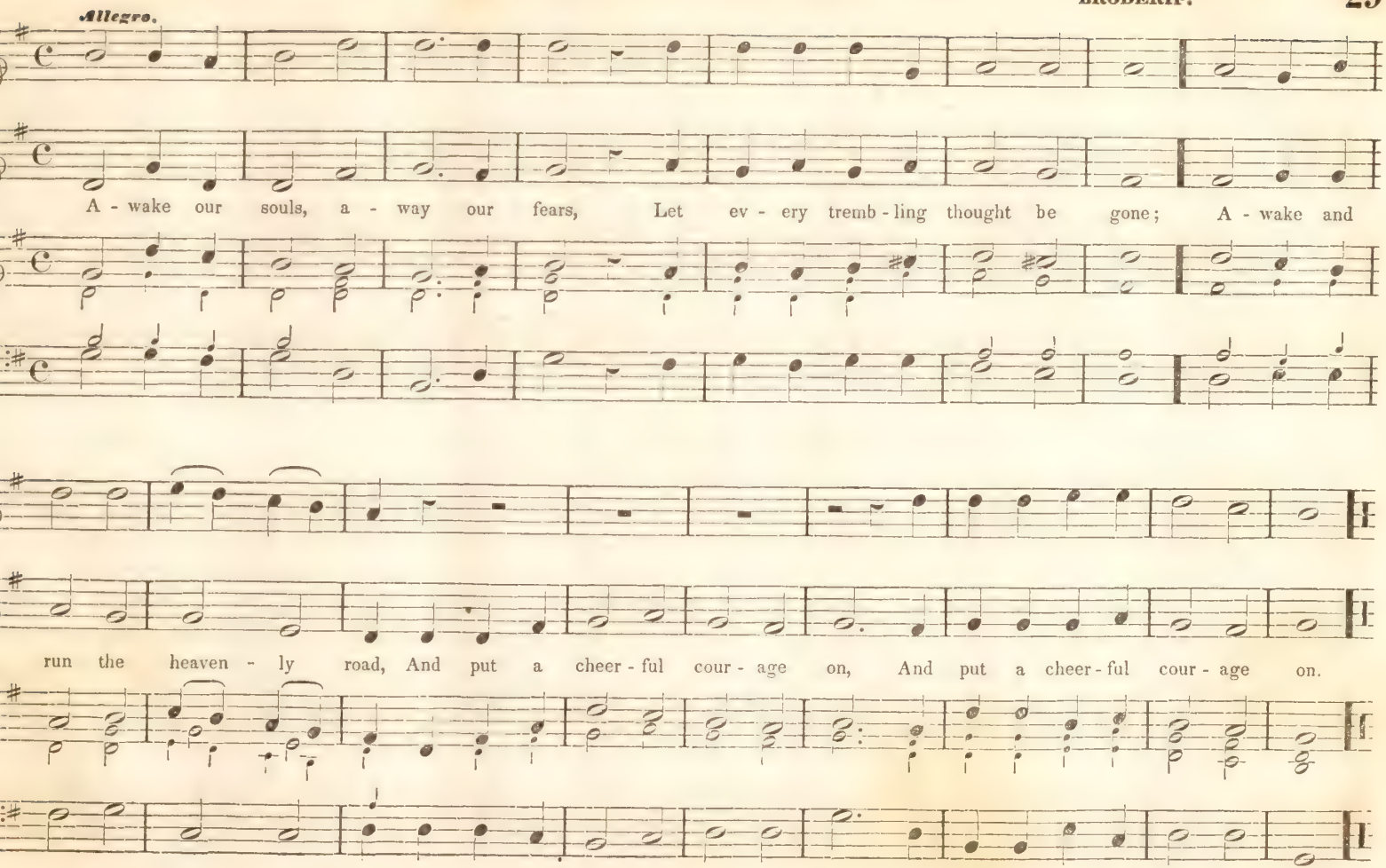
Break off your tears, ye saints, and tell How high your great deliverer reigns ; Sing how he spoil'd the hosts of hell, And led the mon - ster death in chains.

These 3 last tunes may be sung, at pleasure, as separate and distinct tunes, or altogether as one tune consisting of three verses.

HAVEN. L. M. HYMN CHANT.

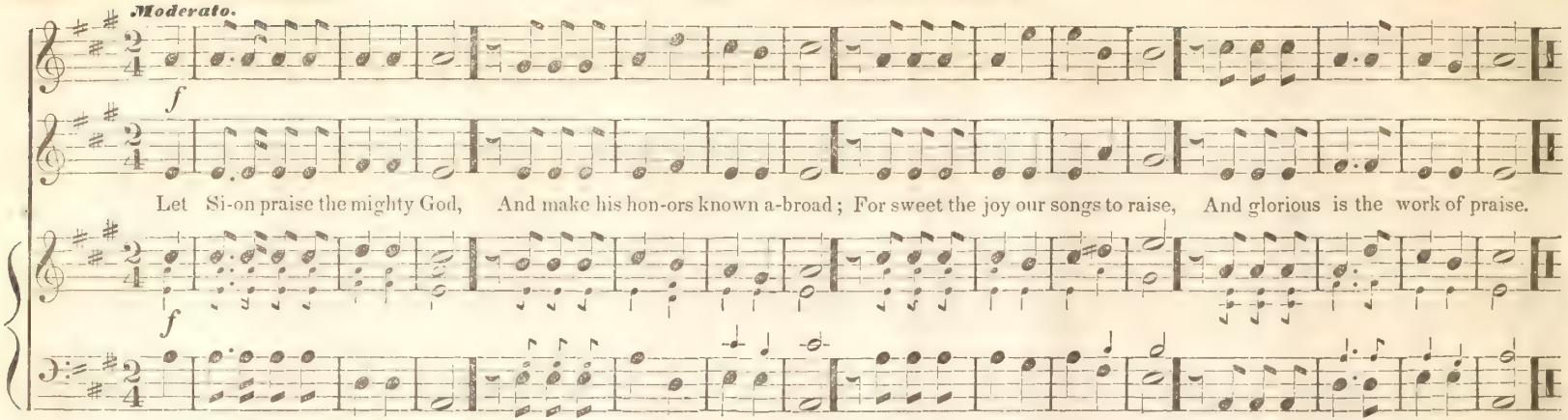
All'o Moderato.

In this dark world of sin and pain, We on-ly meet to part a - gain ; But when we reach the heav'nly shore, We then shall meet to part no more.


Allegro.
A - wake our souls, a - way our fears, Let ev - ery tremb - ling thought be gone; A - wake and
run the heaven - ly road, And put a cheer - ful cour - age on, And put a cheer - ful cour - age on.

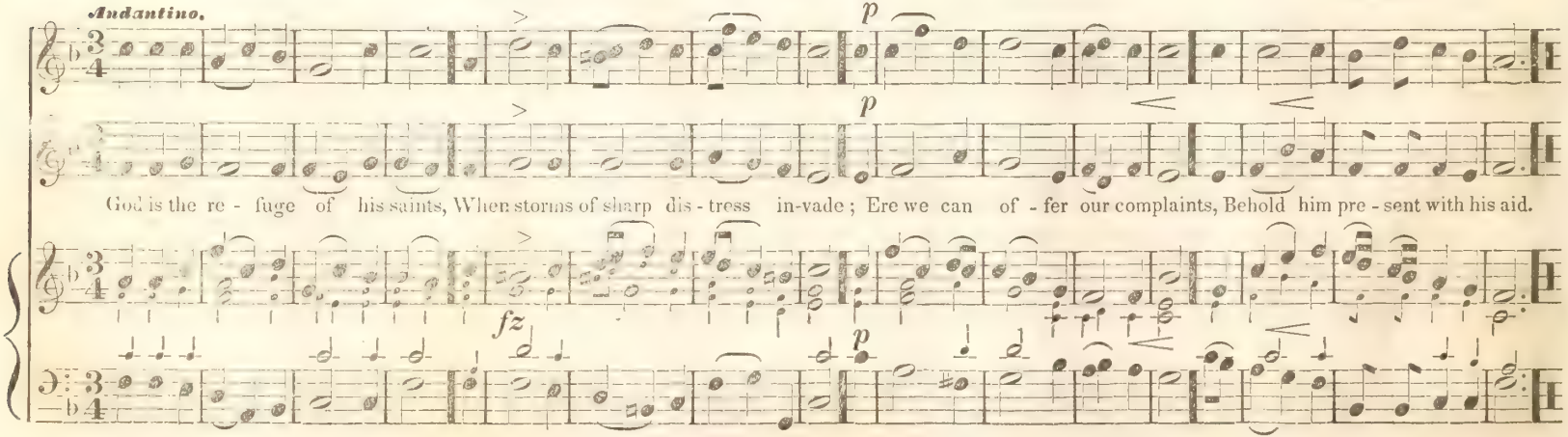
CHAMBER STREET CHANT. L. M.

L. MARSHALL.



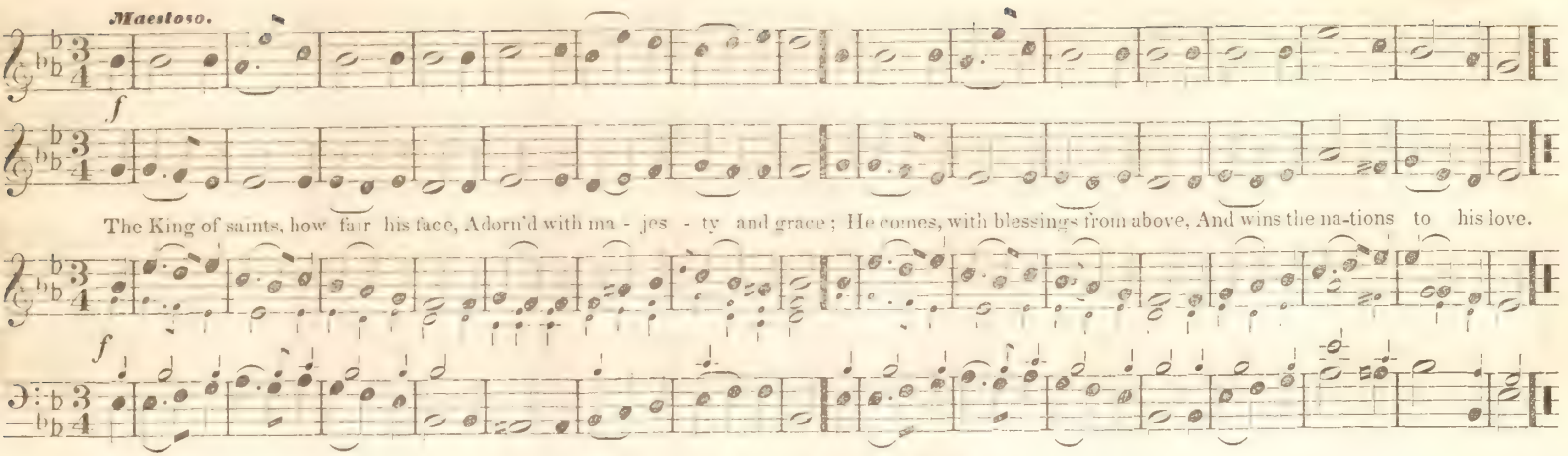
BOSTON. L. M.

COMER.



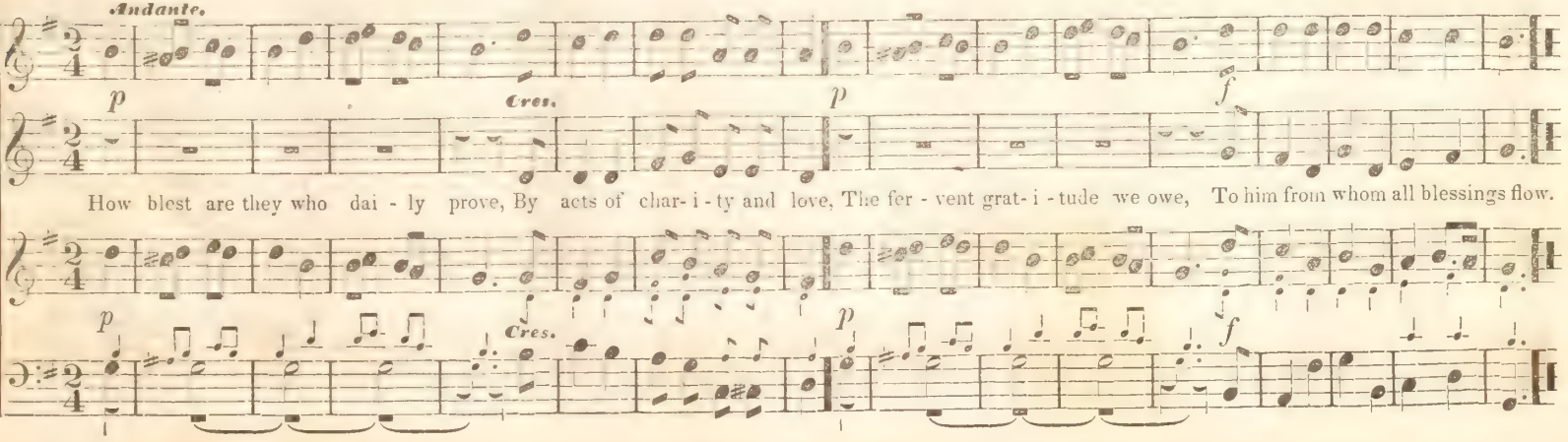
FESCA. L. M.

T. BRICHER.

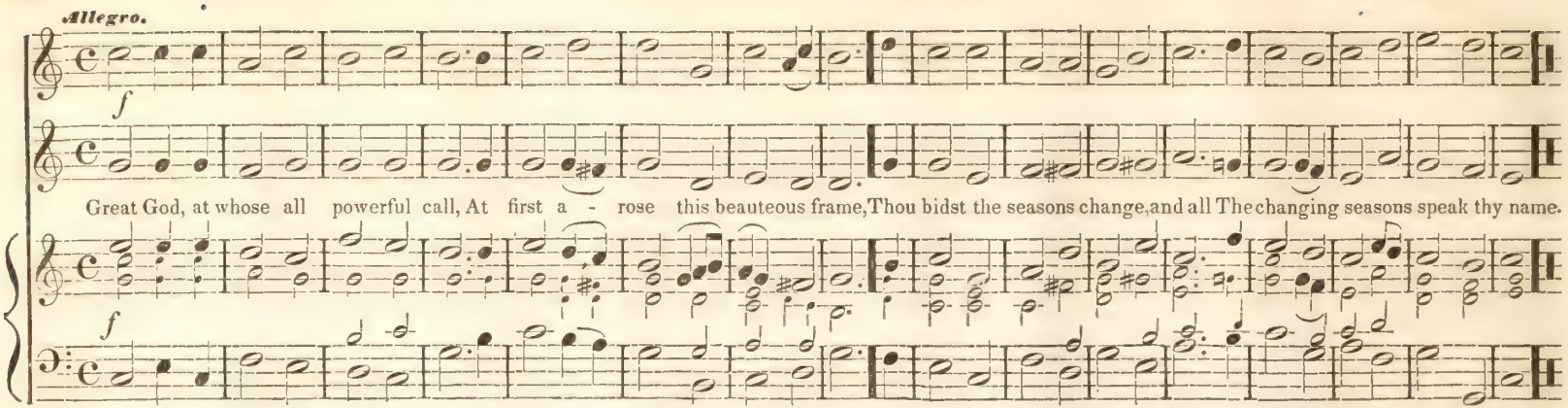


ENILEDA. L. M.

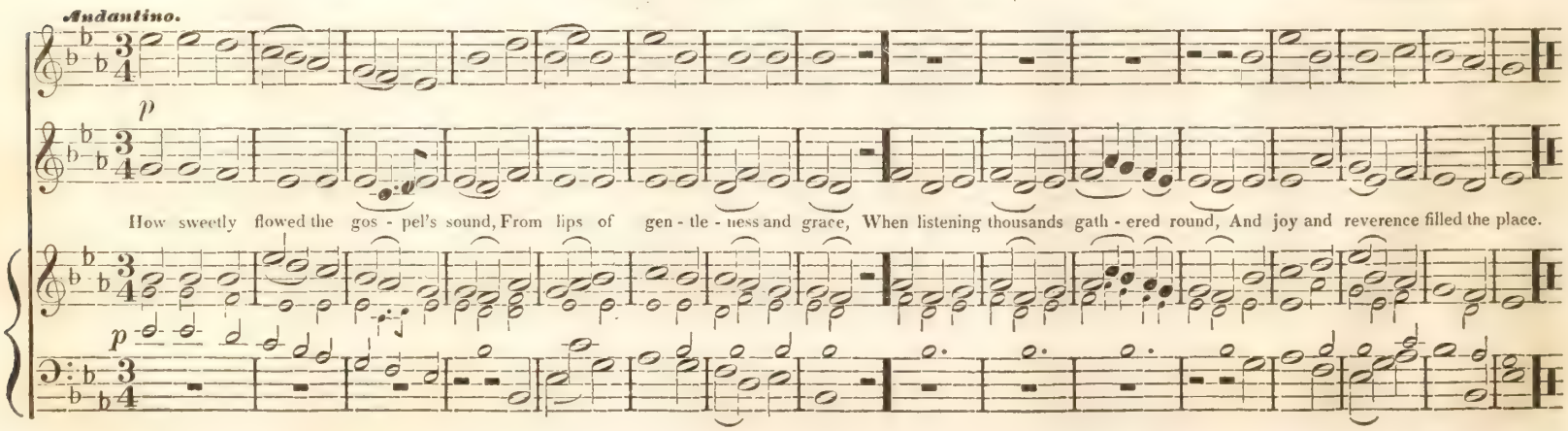
COMER.



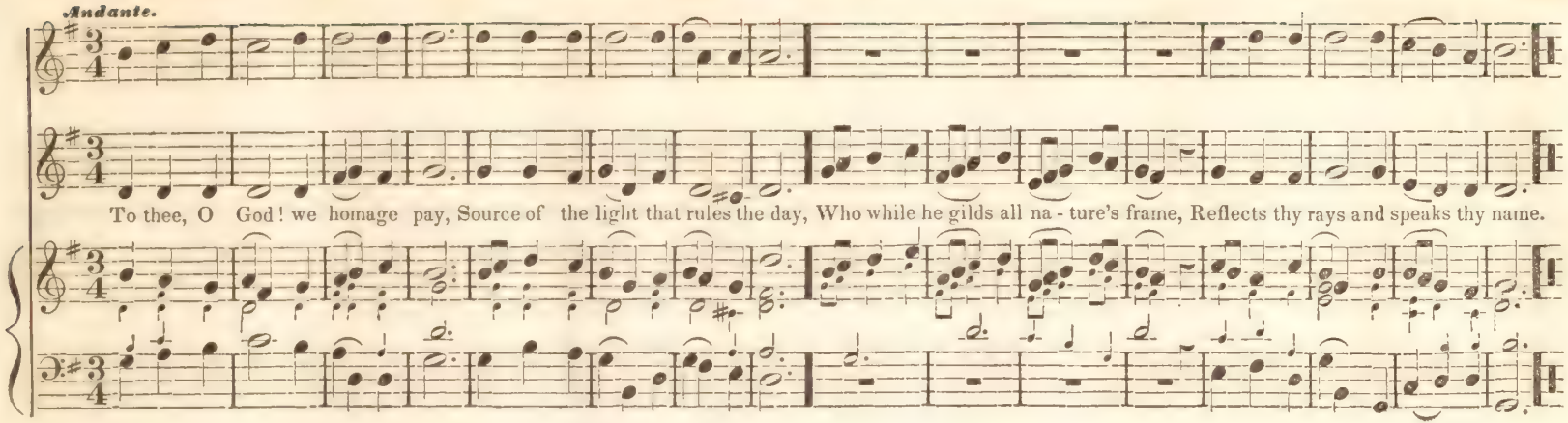
TIVERTON. L. M.

BIRD.

MILSOM. L. M.

BATTISHALL.

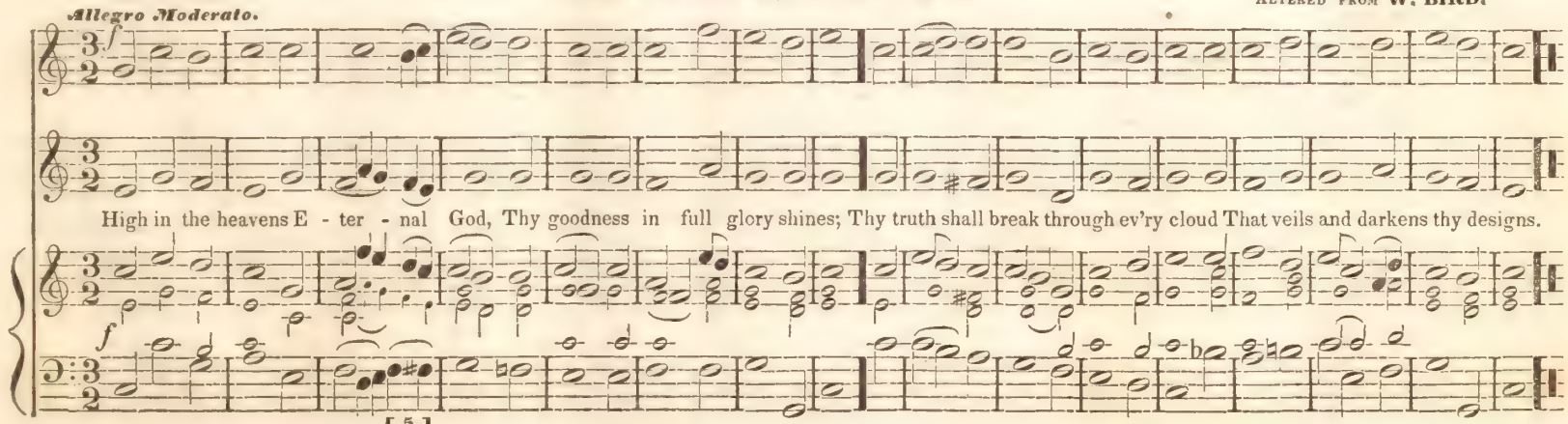


BURDLEIP. L. M.



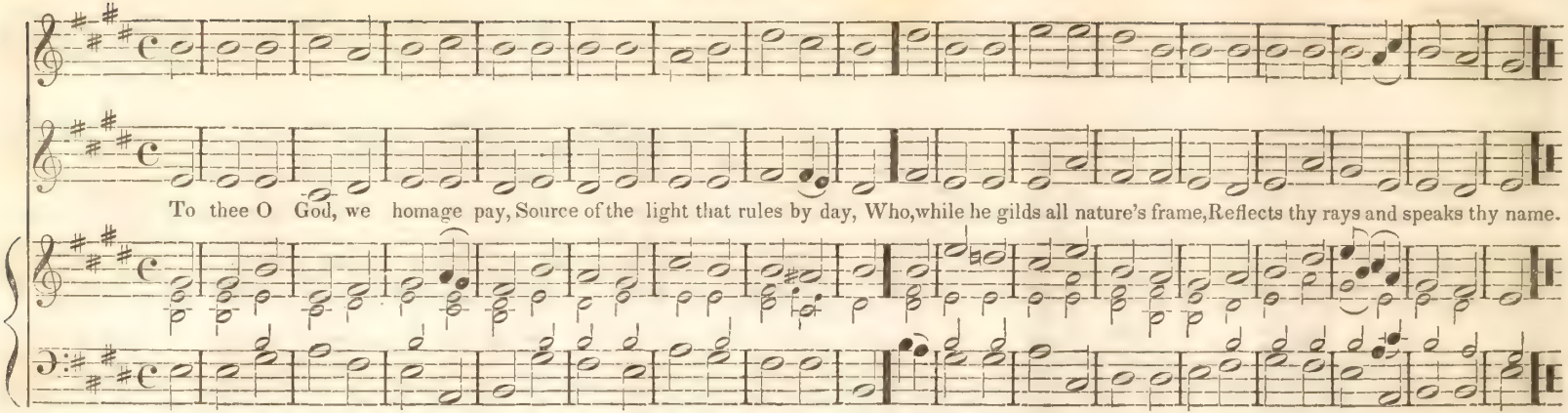
WIDCOMB. L. M.

ALTERED FROM W. BIRD.



WESTGATE. L. M.

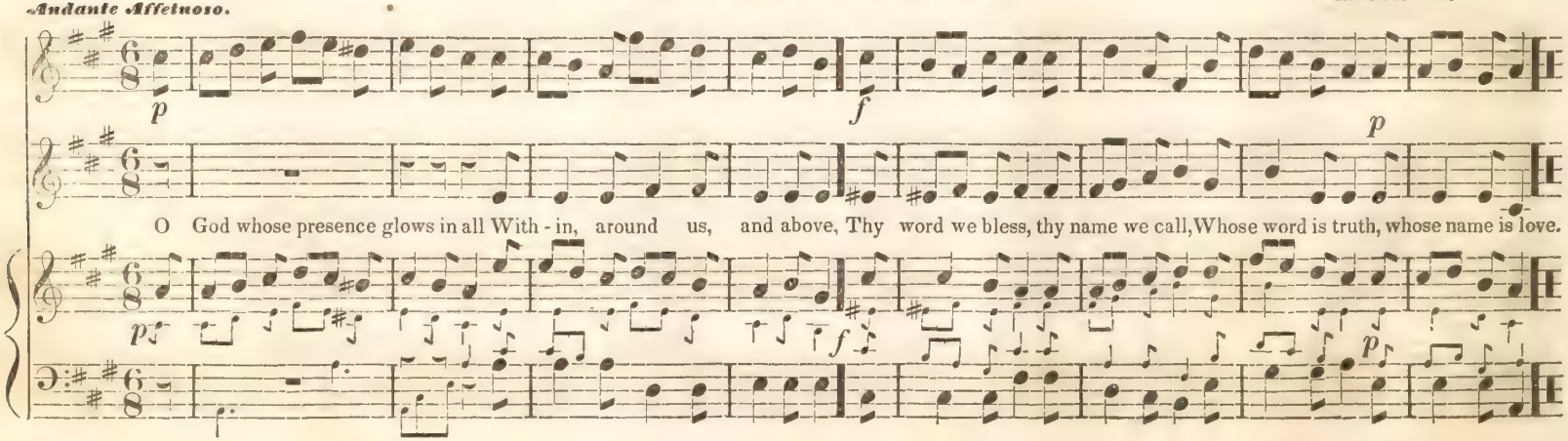
BLAKE.



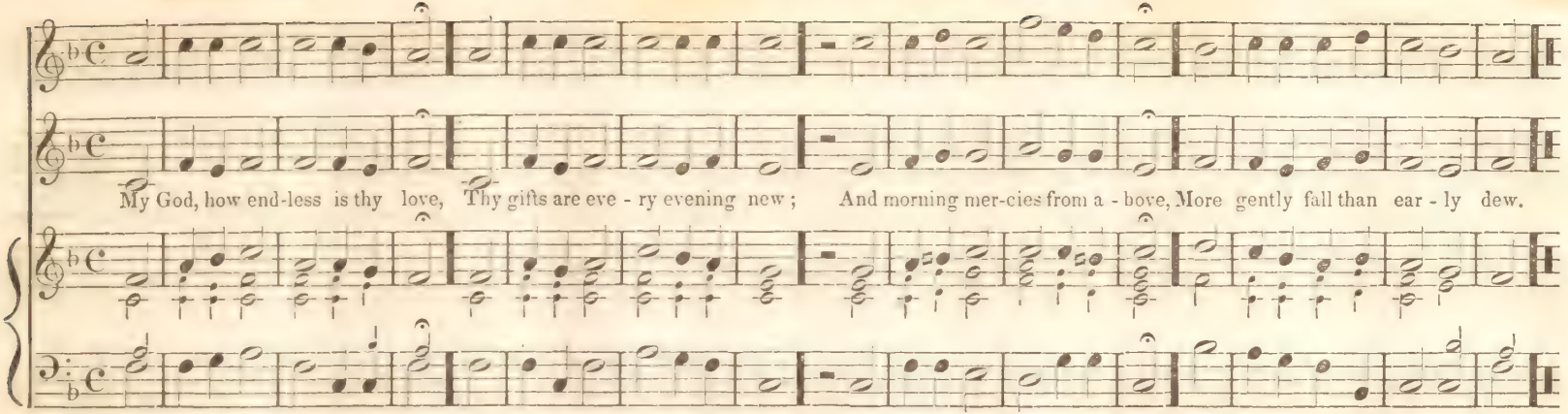
SYDNEY. L. M.

NEUKOMM.

Andante Affetuoso.

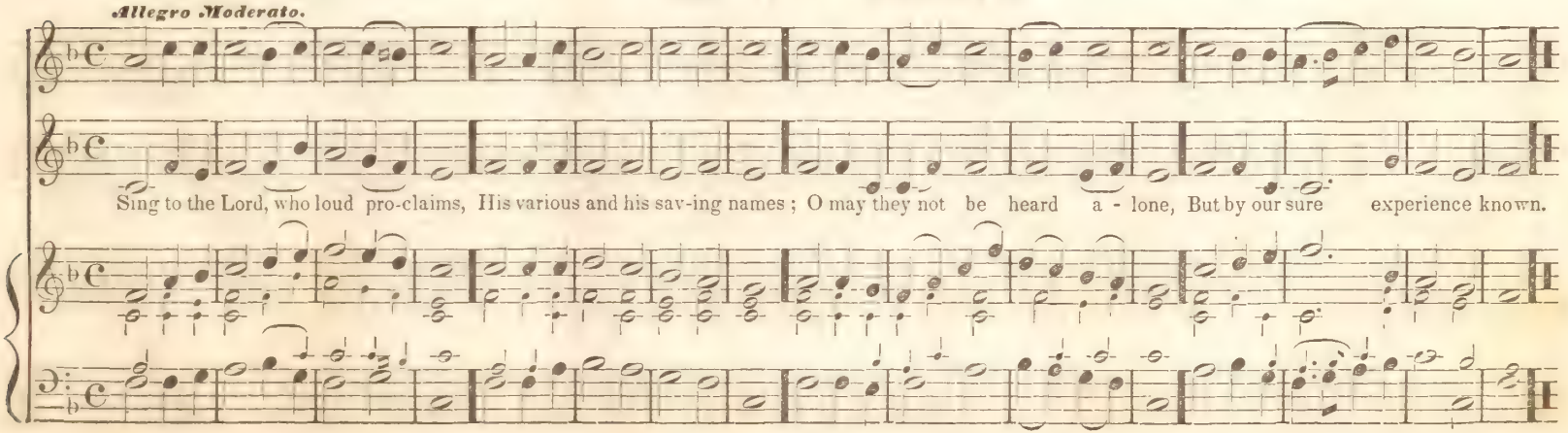


ROXBURY. L. M.



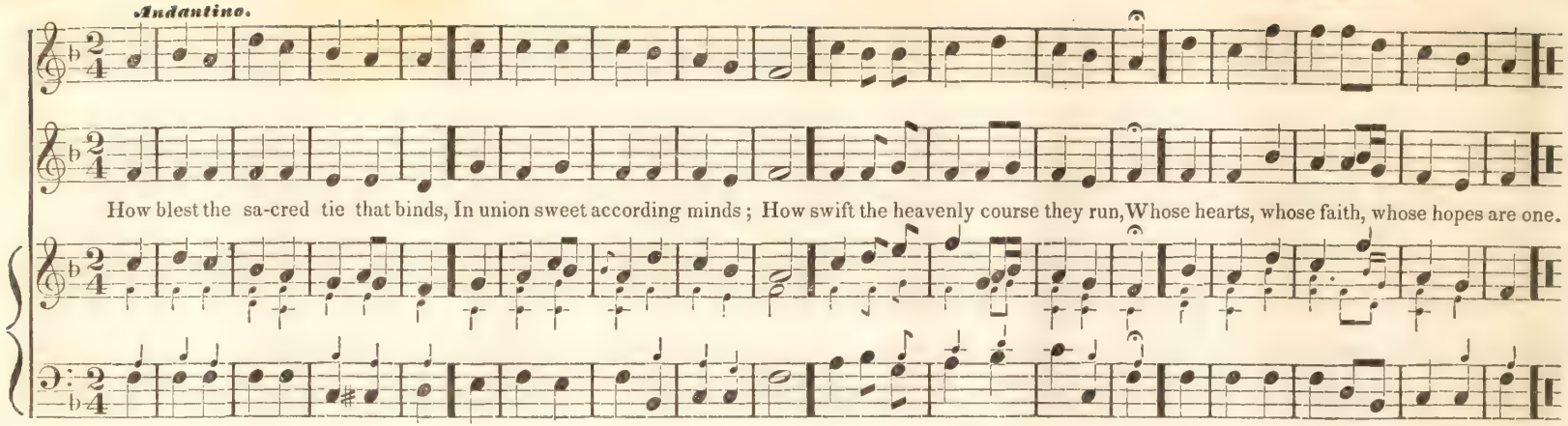
DUKE STREET. L. M.

J. HATTON.

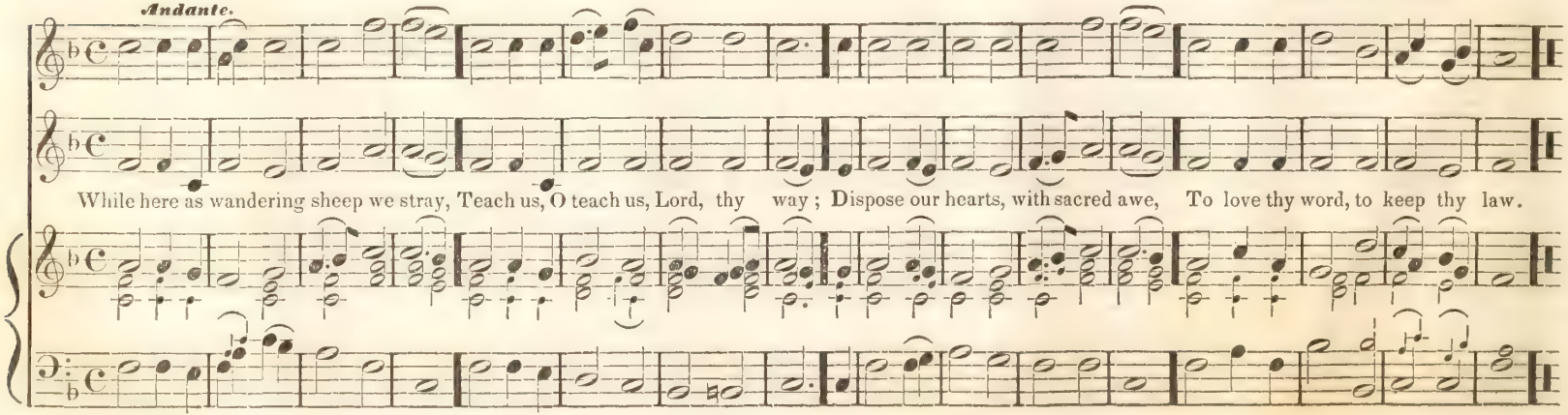
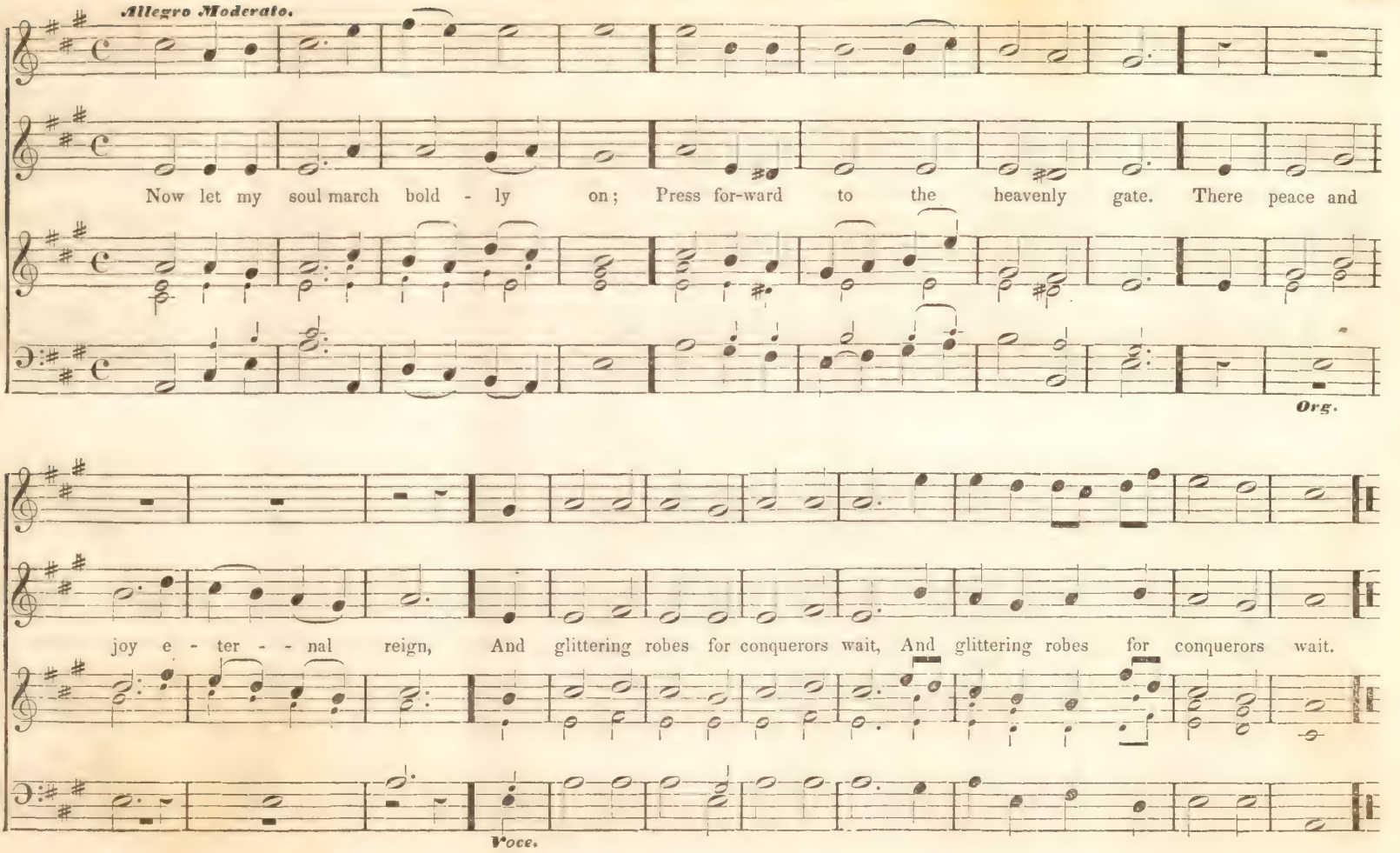


SIDON. L. M.

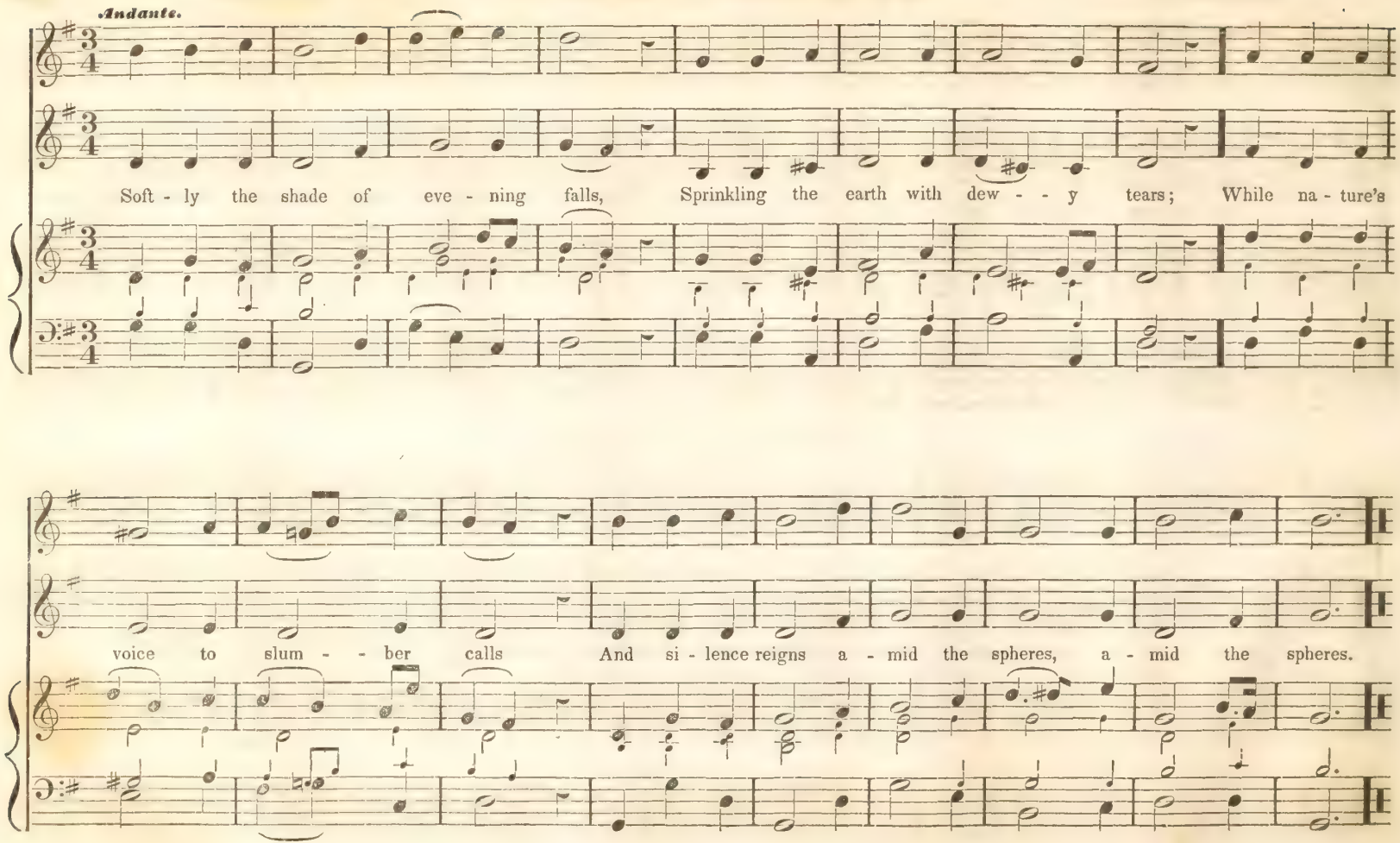
G. A. NAUMANN.



ARGOS. L. M.

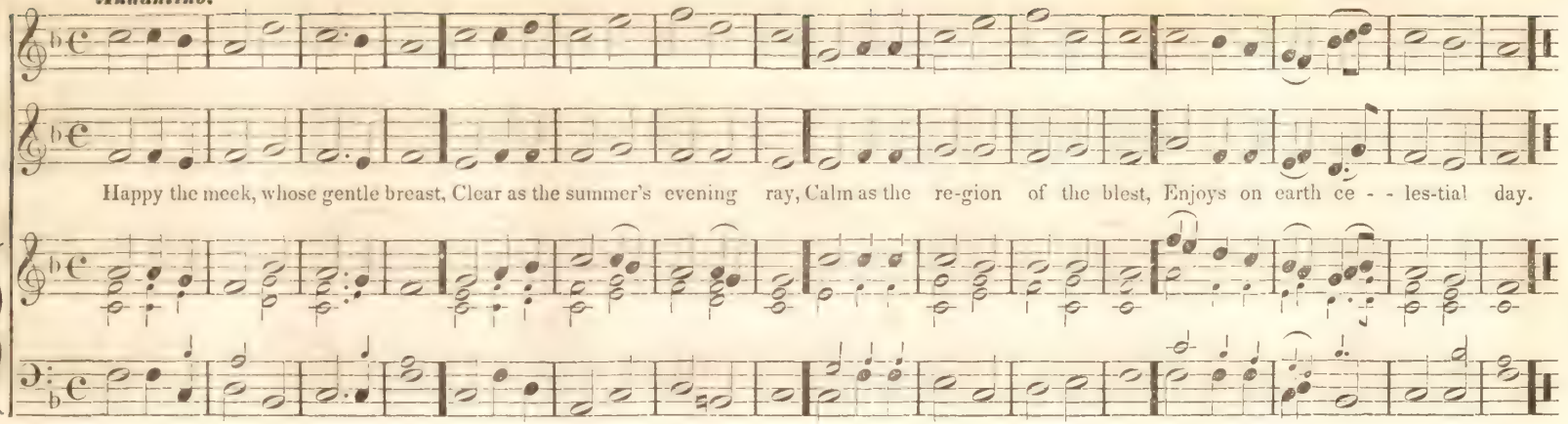
ROUSSEAU.
From Wm. Shore's Coll.

Allegro Moderato.
Now let my soul march bold - ly on; Press for-ward to the heavenly gate. There peace and
Org.
joy e - ter - - nal reign, And glittering robes for conquerors wait, And glittering robes for conquerors wait.
Voce.

SOUTH STREET. L. M.

HAYDN.

TRENT. L. M.

S. WEBBE, Sen.

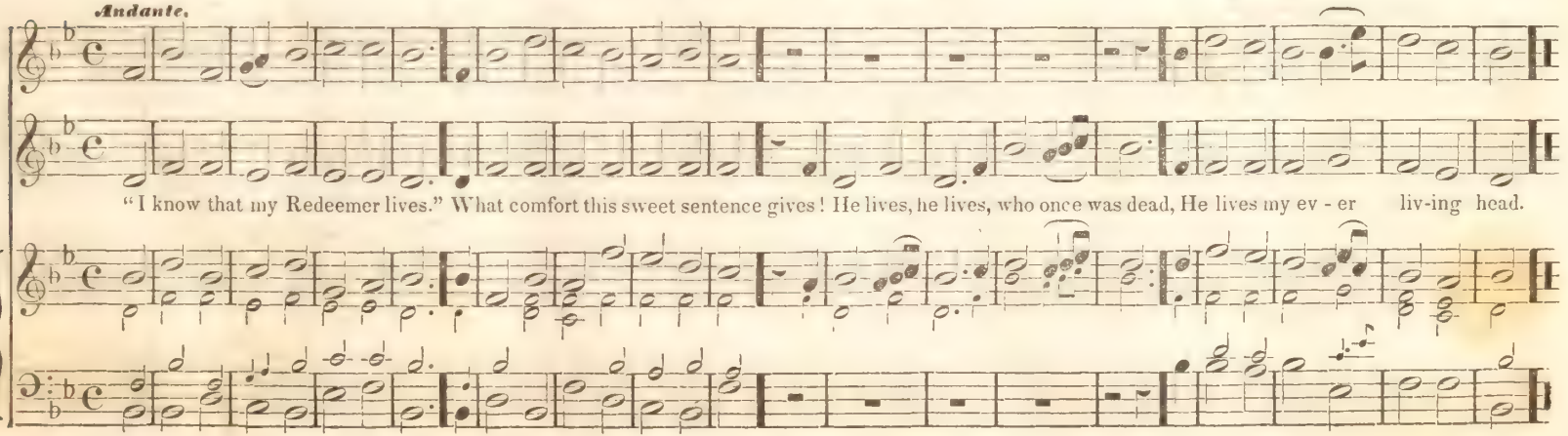
Andantino.



BENSON. L. M.

W. ARNOLD.

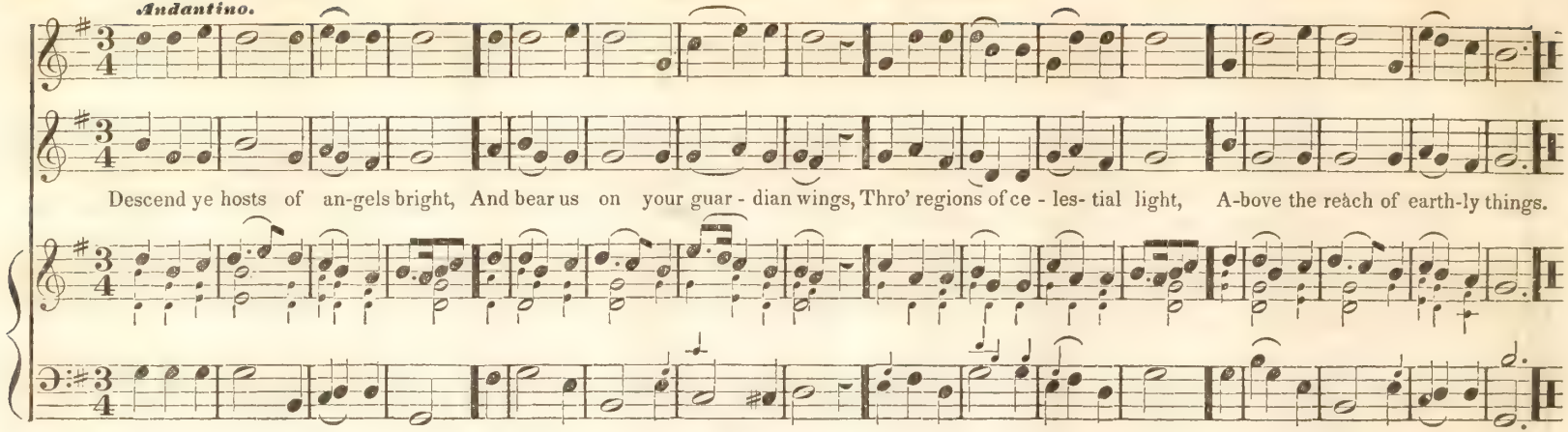
Andante.



RAWSON. L. M.

A FRENCH AIR.

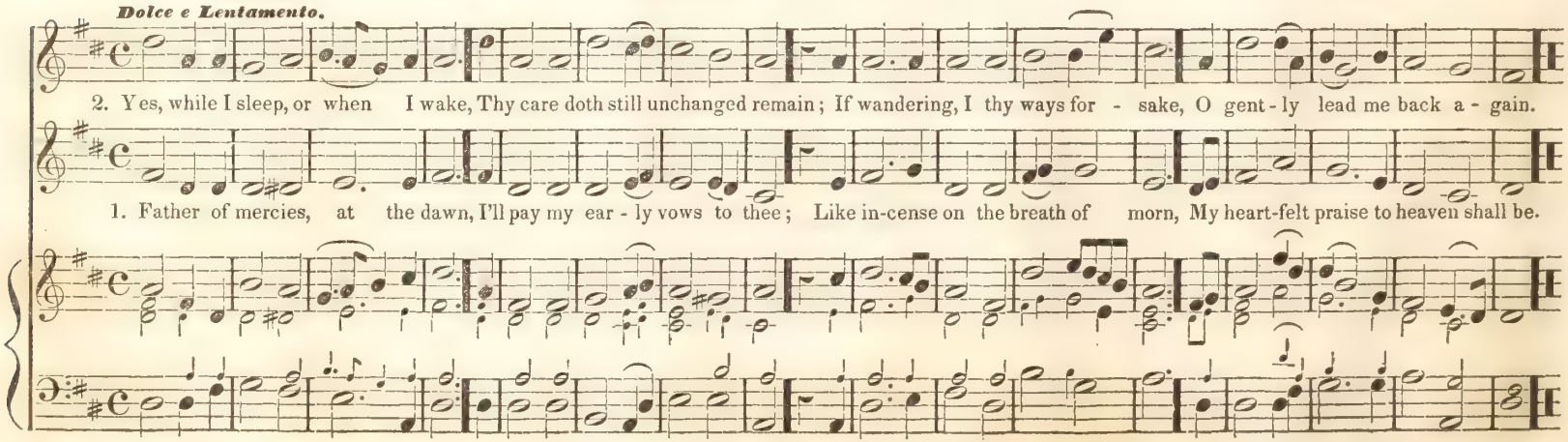
Andantino.



GILFORD. L. M.

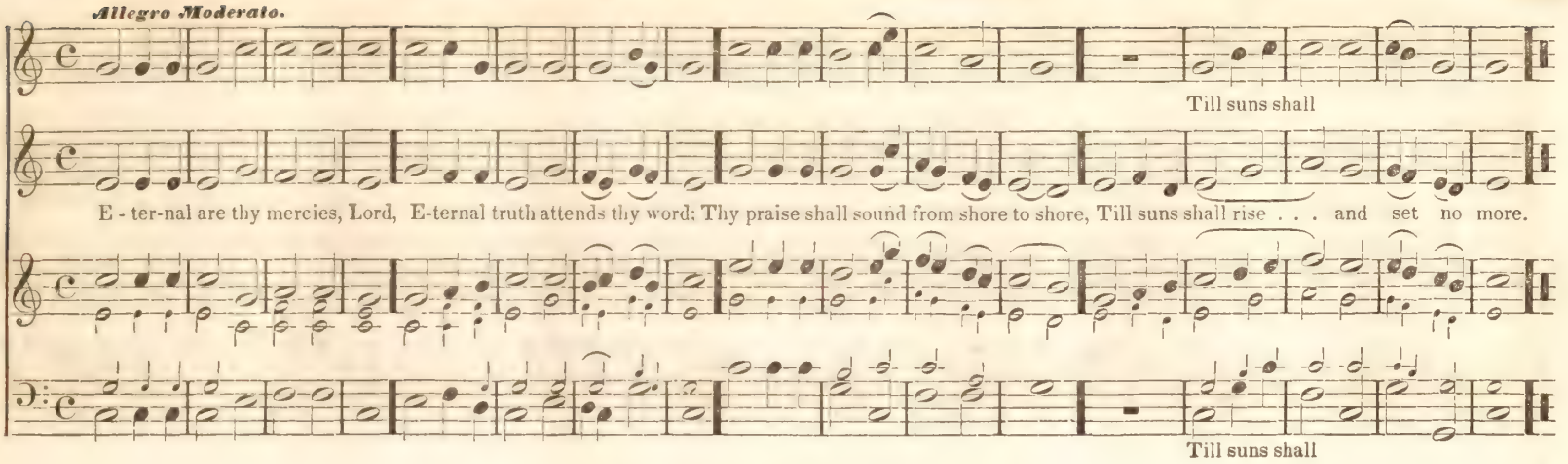
S. WEBBE.

Dolce e Lentamento.



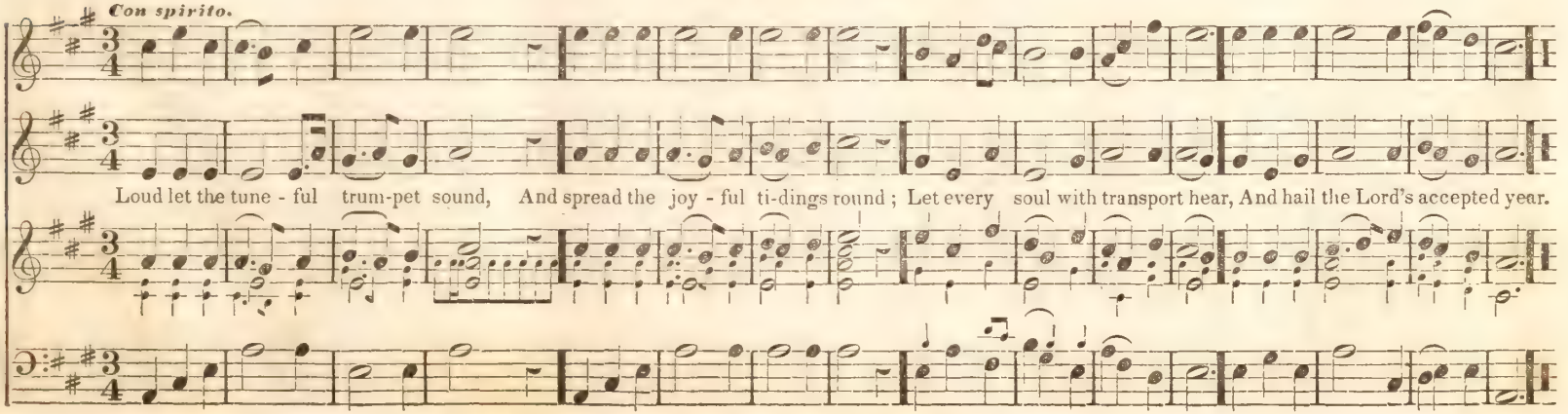
ORLAND. L. M.

W. ARNOLD.

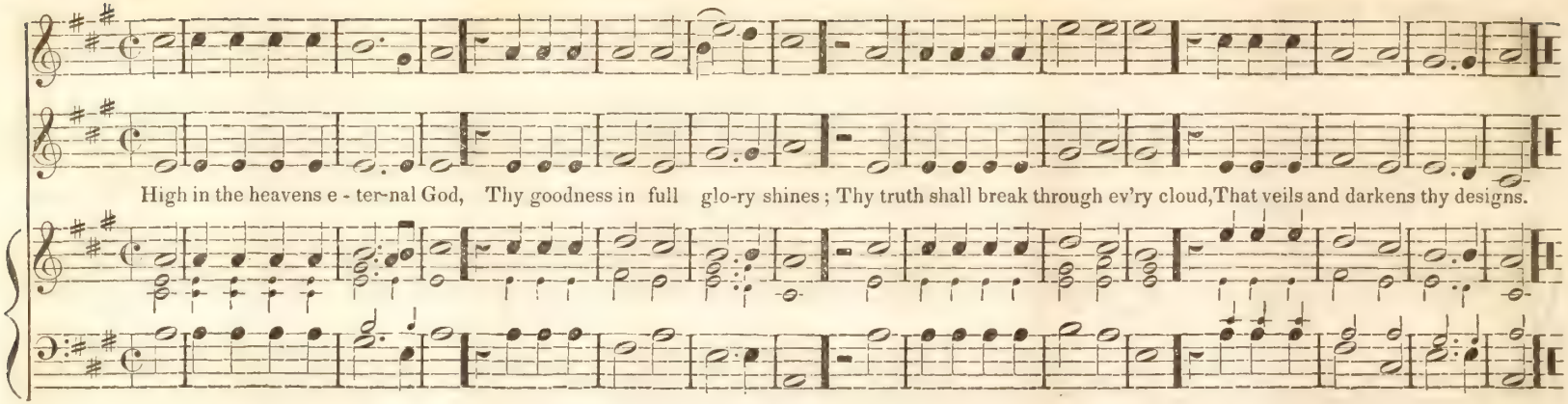


STANHOPE. L. M.

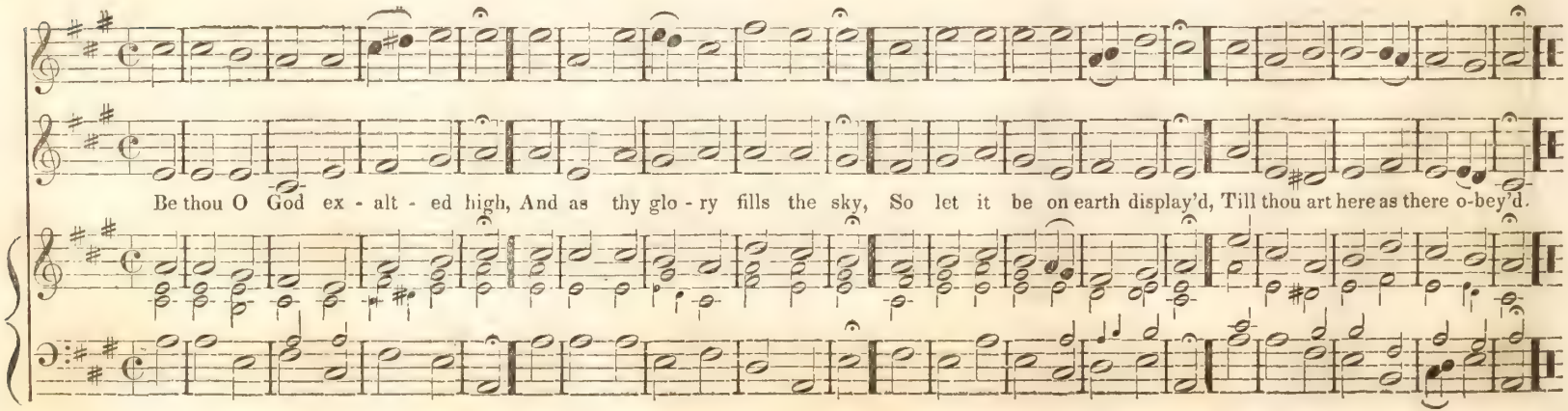
J. GILDON.

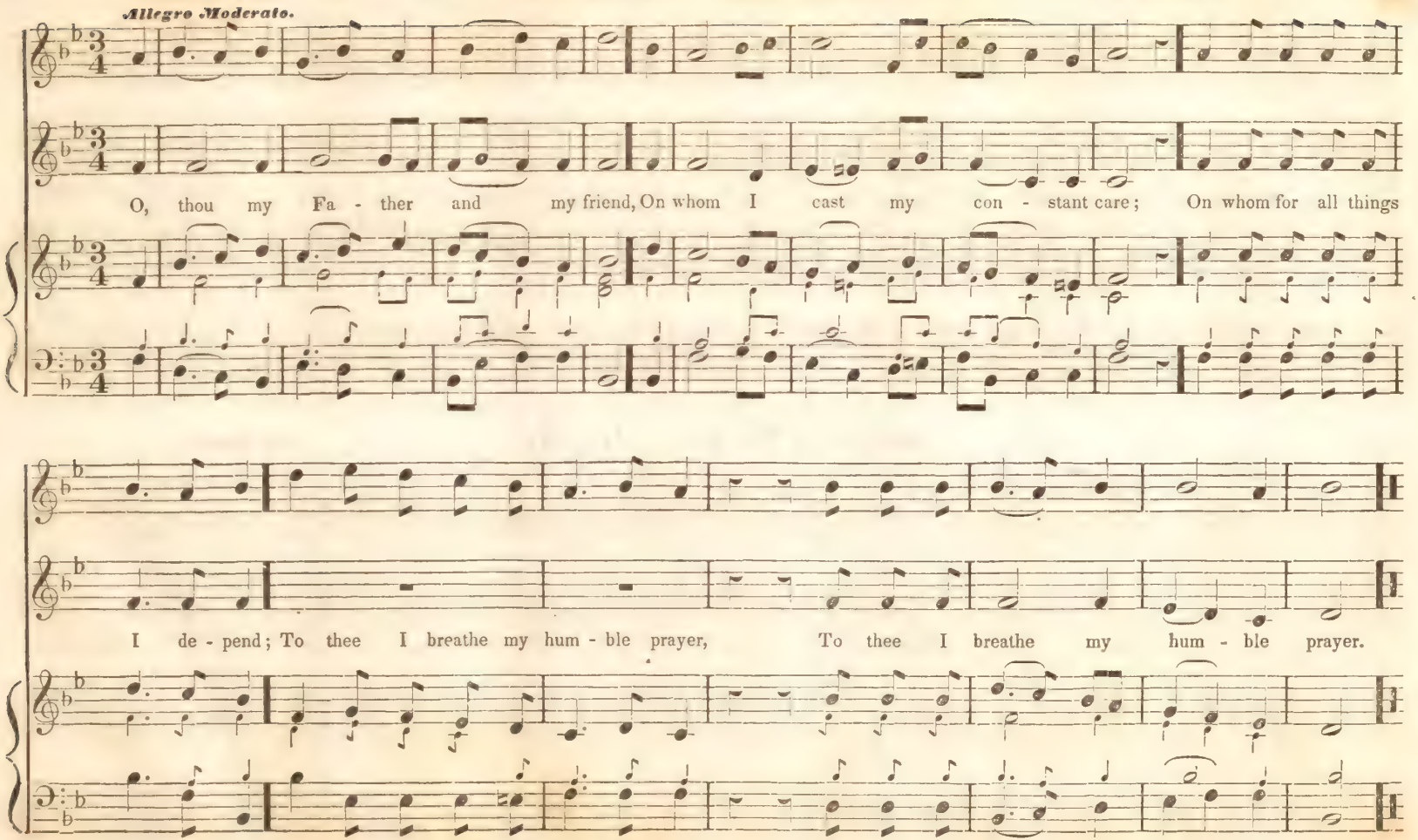


STERLING. L. M. HYMN CHANT. HARRISON.



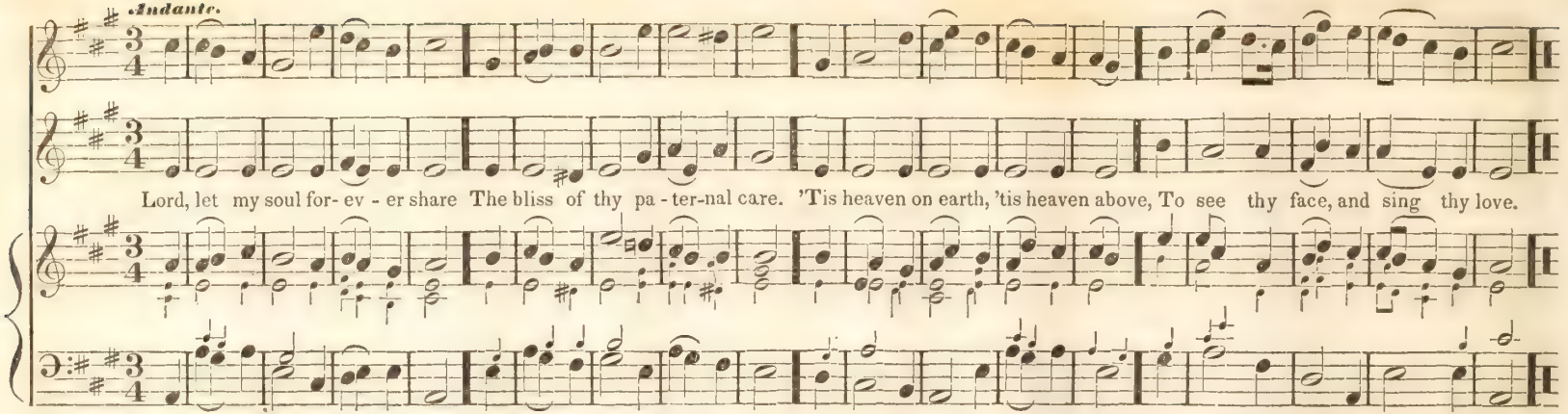
OLD HUNDRED. L. M.




Allegro Moderato.
O, thou my Fa - ther and my friend, On whom I cast my con - stant care; On whom for all things
I de - pend; To thee I breathe my hum - ble prayer, To thee I breathe my hum - ble prayer.

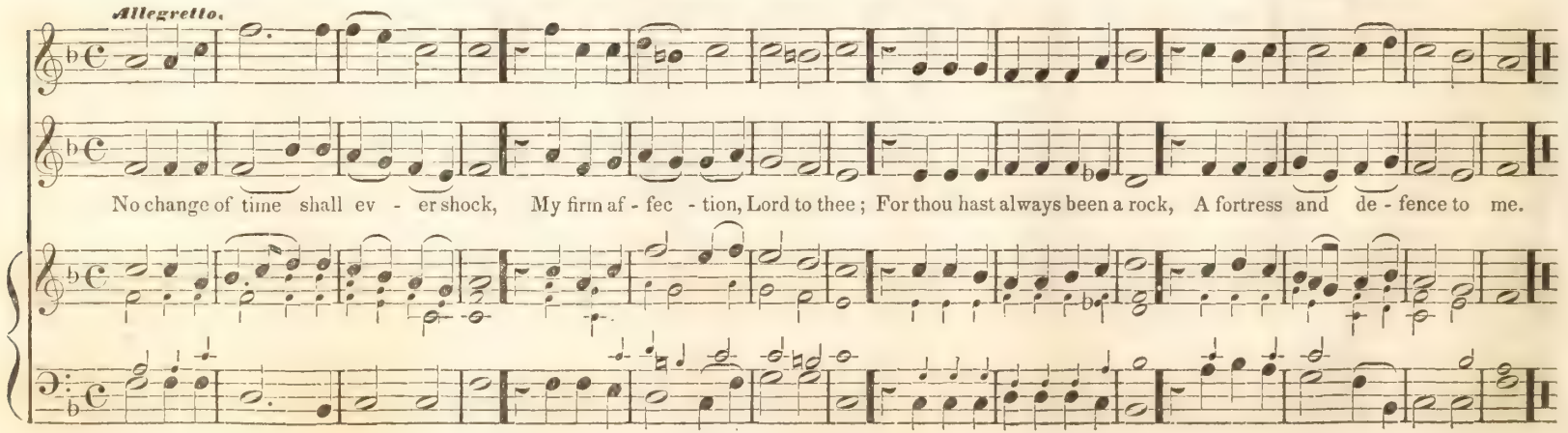
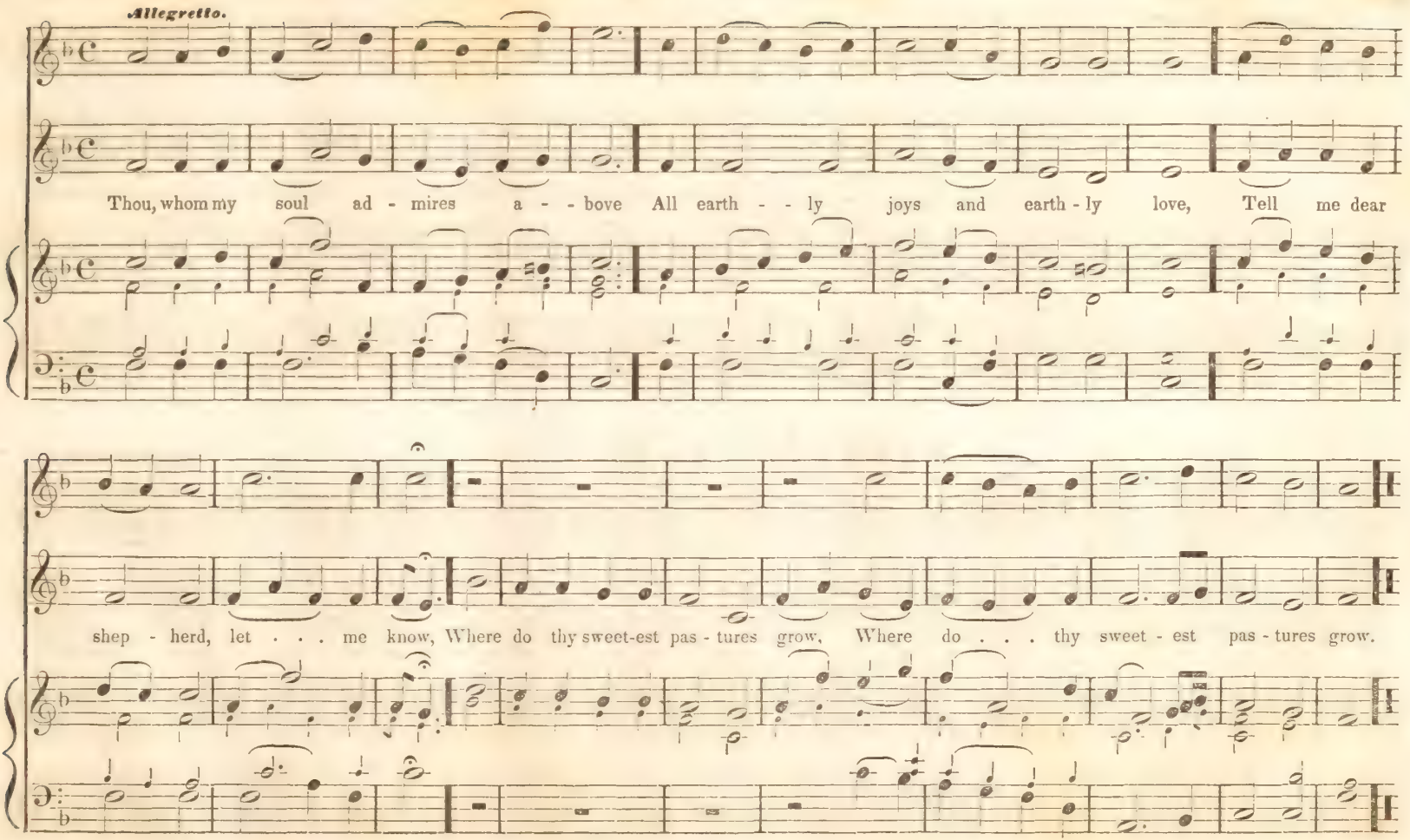
ASHFORD. L. M.

W. BILLINGS.



RELIANCE. L. M.

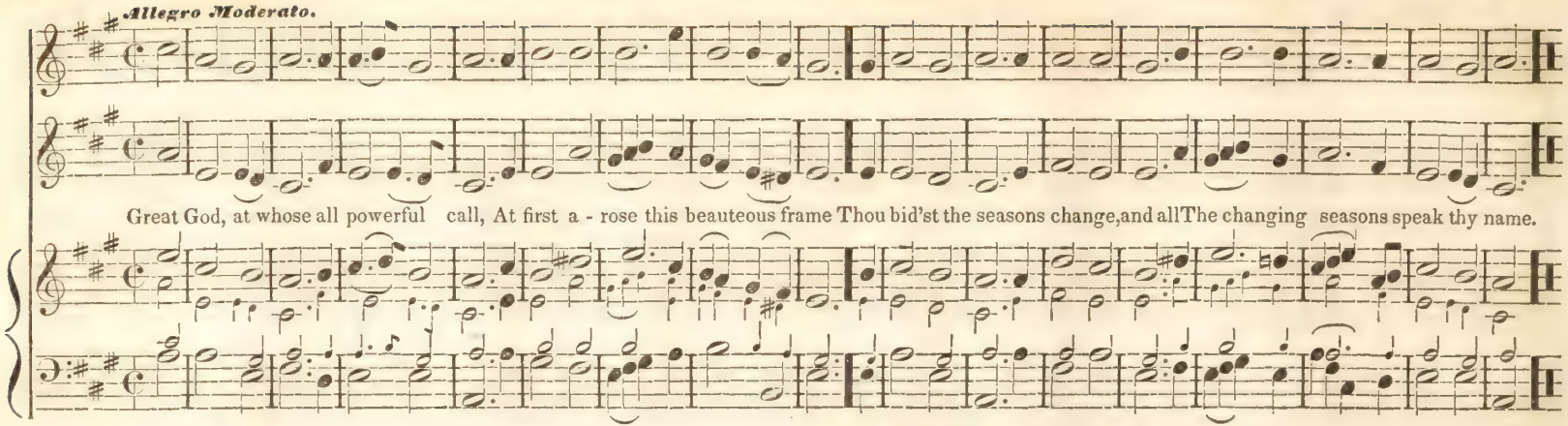
W. DIXON.



Allegretto.
Thou, whom my soul ad - mires a - - bove All earth - - ly joys and earth - ly love, Tell me dear
shep - herd, let . . . me know, Where do thy sweet-est pas - tures grow, Where do . . . thy sweet - est pas - tures grow.

COSTELLOW. L. M.

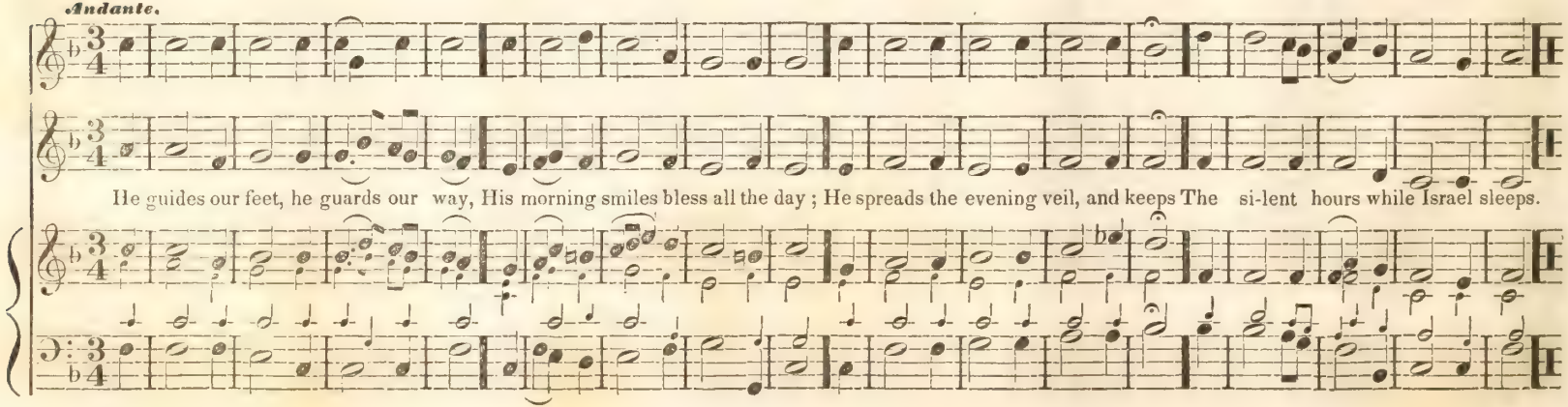
Allegro Moderato.

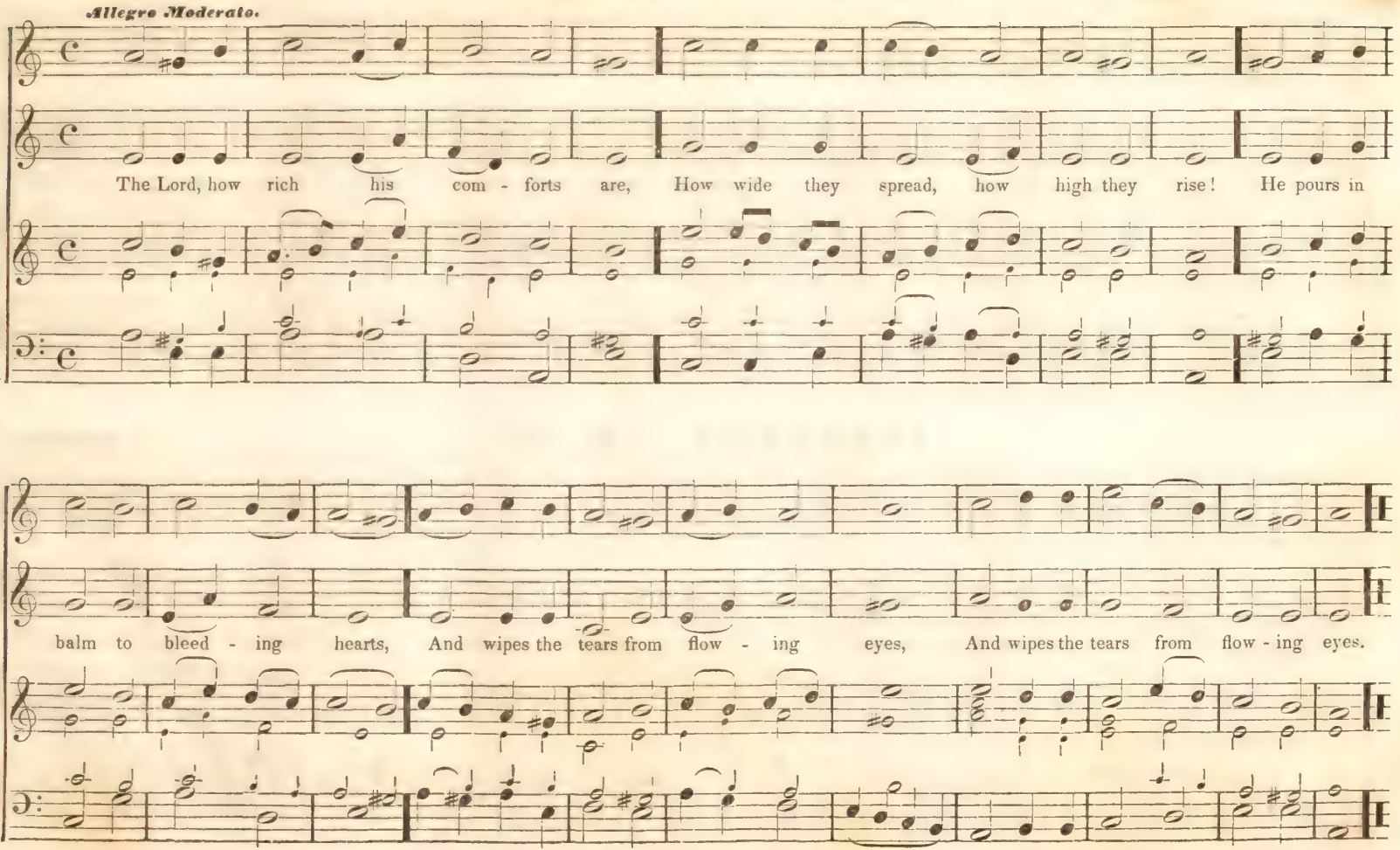


NASHUA. L. M.

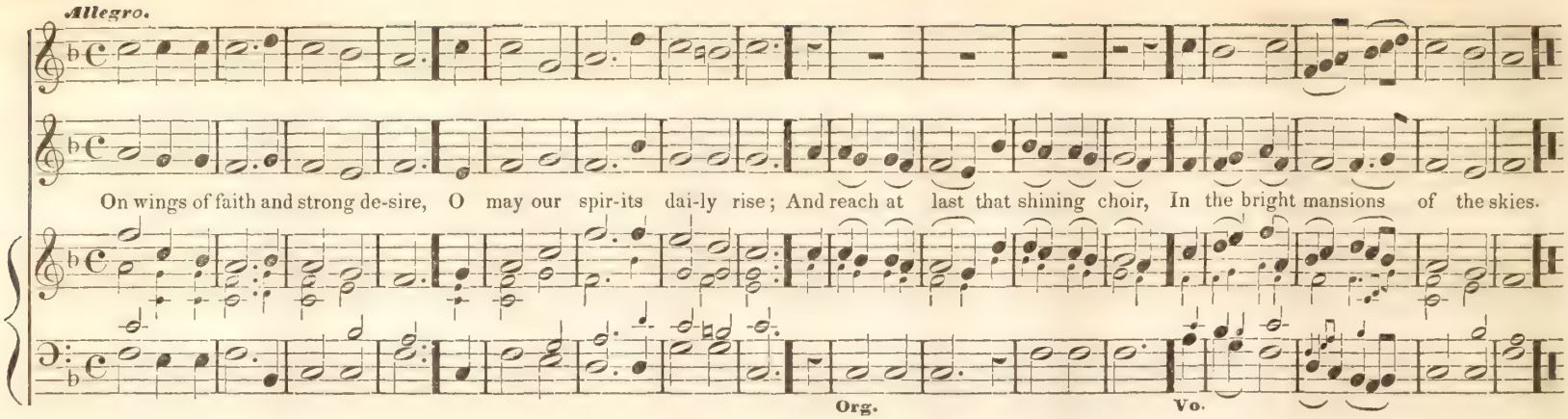
L. MARSHALL.

Andante.

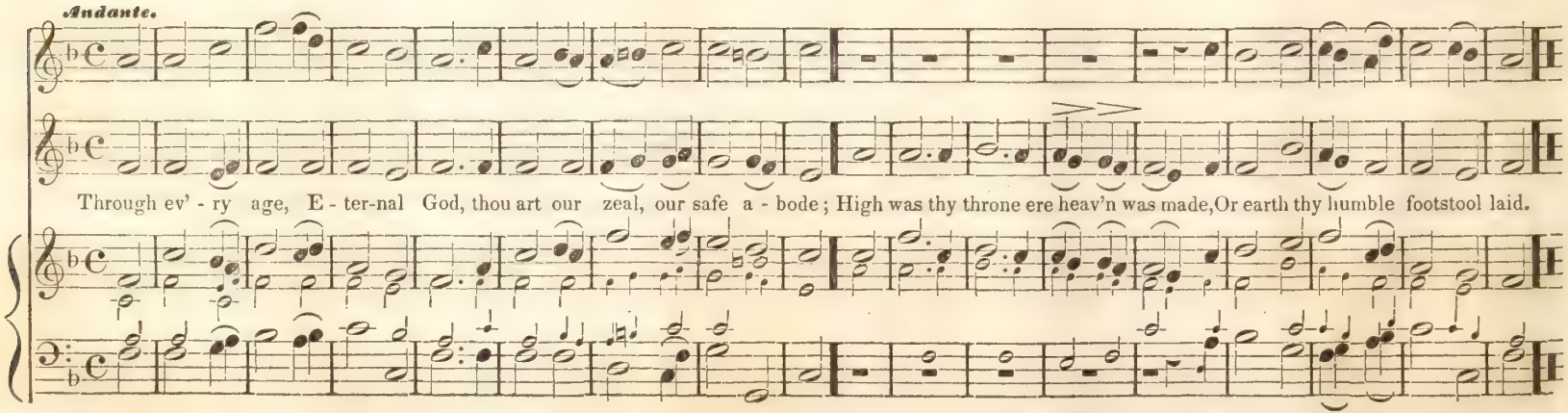


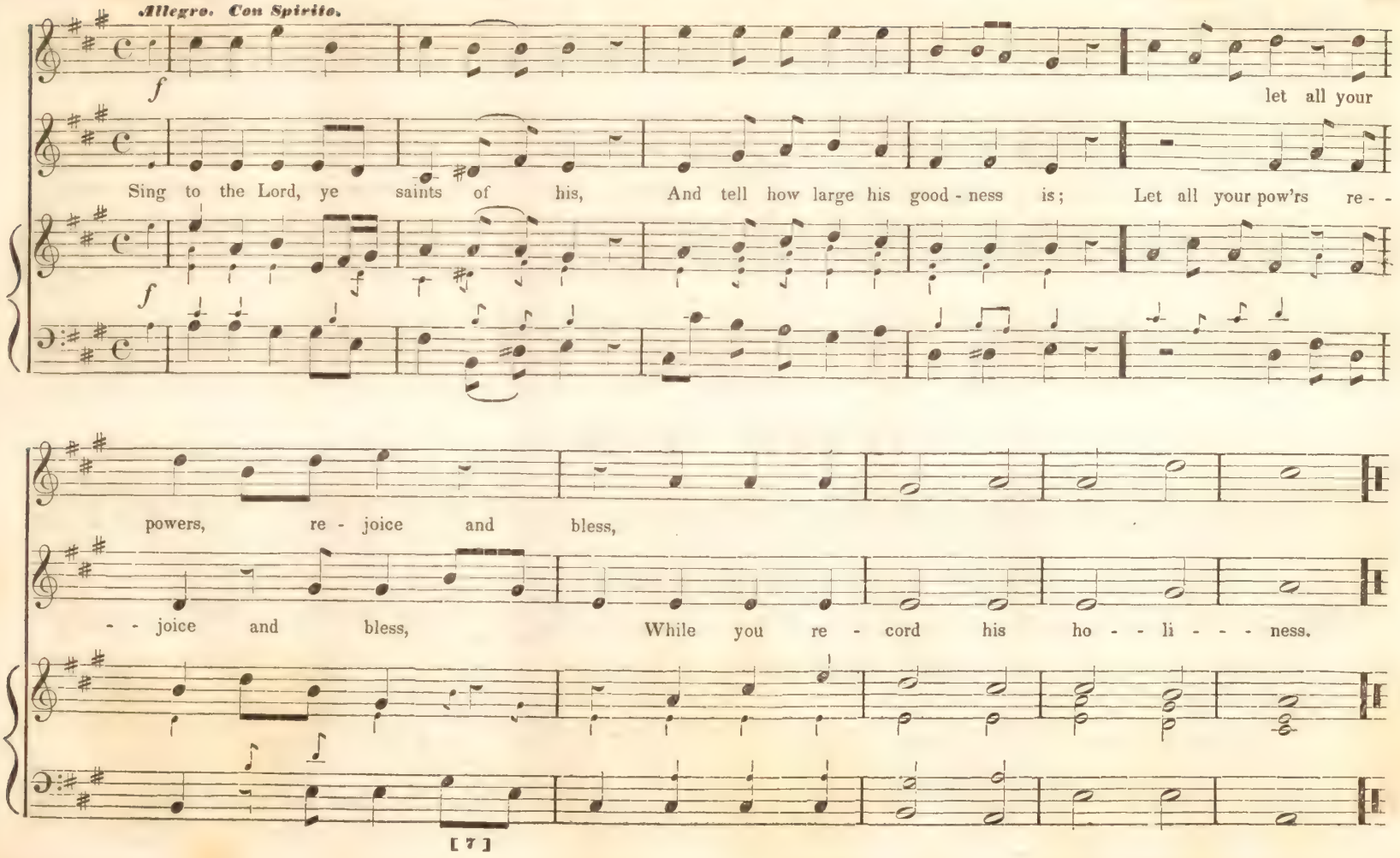

Allegro Moderato.
The Lord, how rich his com - forts are, How wide they spread, how high they rise! He pours in
balm to bleed - ing hearts, And wipes the tears from flow - ing eyes, And wipes the tears from flow - ing eyes.

LANSING. L. M.

T. CLARK.

ALFRETON. L. M.

W. BEASTALL.




Allegro. Con Spirito.
f
let all your
Sing to the Lord, ye saints of his, And tell how large his good - ness is; Let all your pow'rs re - -
f
powers, re - joice and bless,
- - joice and bless, While you re - cord his ho - - li - - - ness.

DUNSTAN. L. M.

DR. MADAN.

Allegro Moderato.

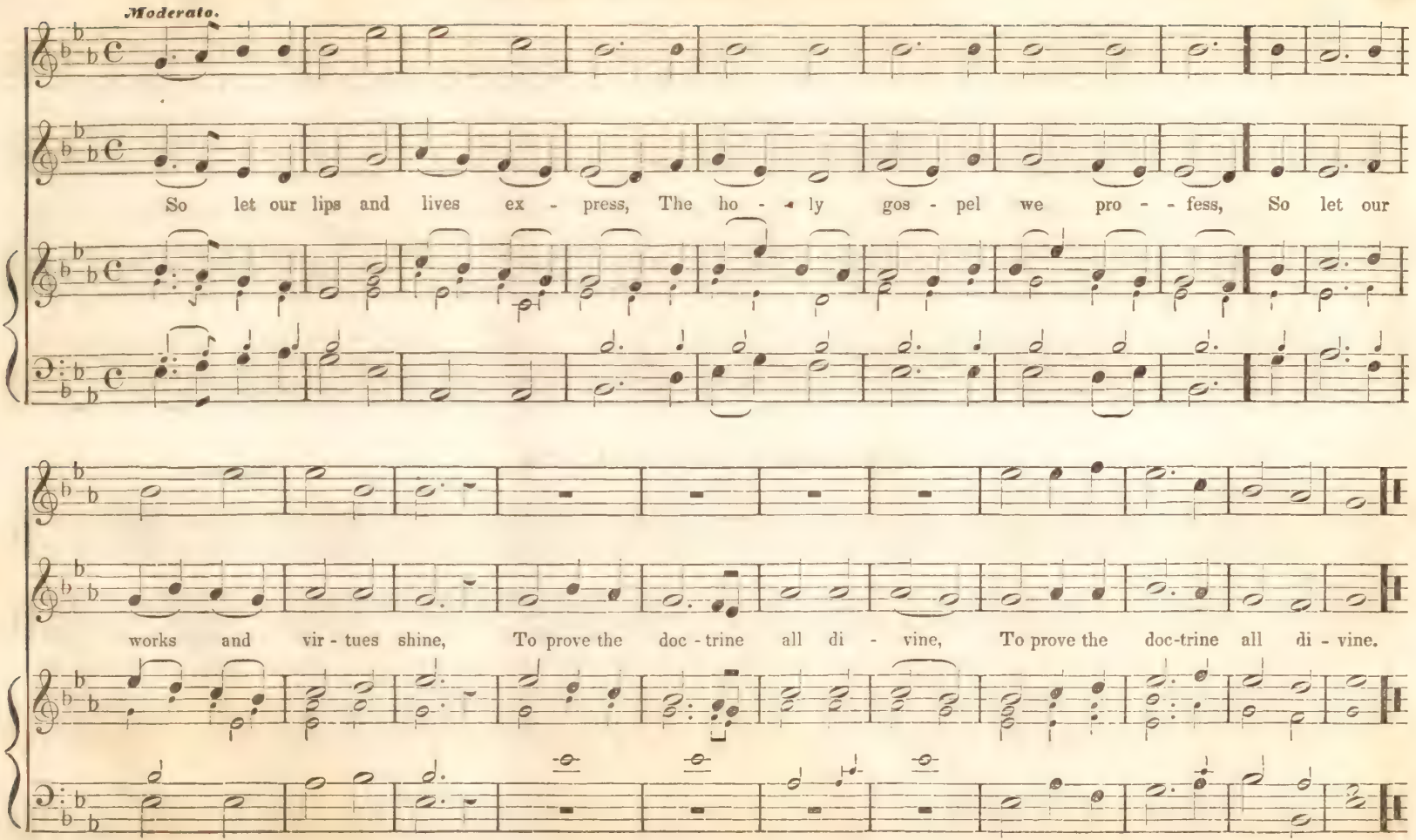
Repeat Forte. 1 2

Awake my soul to hymns of praise, To God the song of triumph raise: Adorn'd with majes - ty divine, What pomp, what glo-ry, Lord, are thine!

SURRY. L. M.

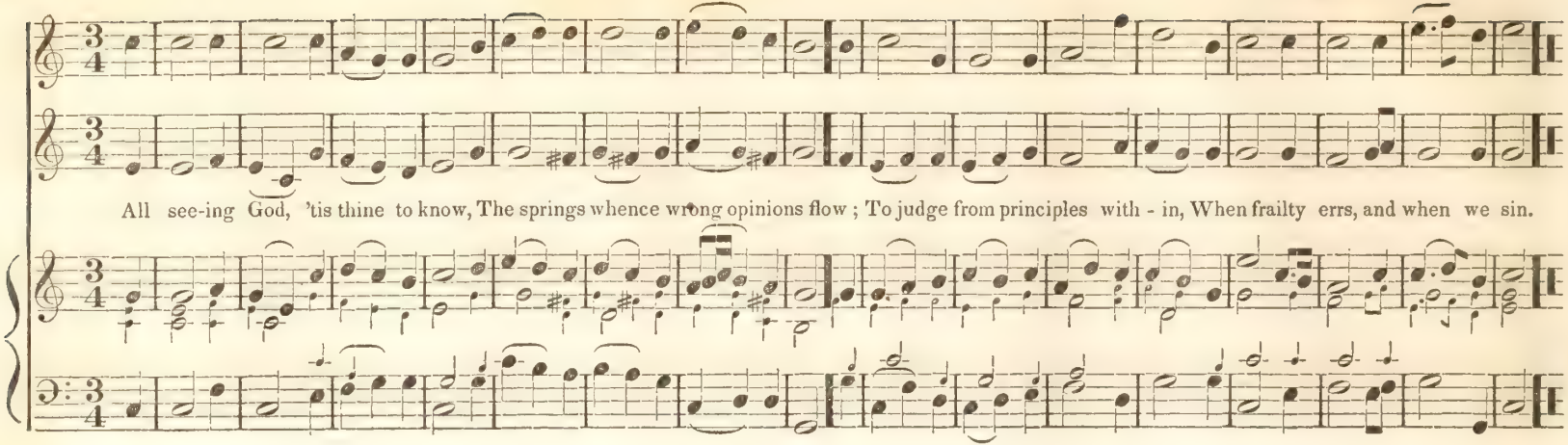
COSTELLOW.

Commodo.

No more fatigue, no more distress, Nor sin nor death shall reach the place; No groan shall mingle with the songs, That war - ble from im-mor-tal tongues.

Moderato.
So let our lips and lives ex - press, The ho - ly gos - pel we pro - - fess, So let our
works and vir - tues shine, To prove the doc - trine all di - vine, To prove the doc-trine all di - vine.

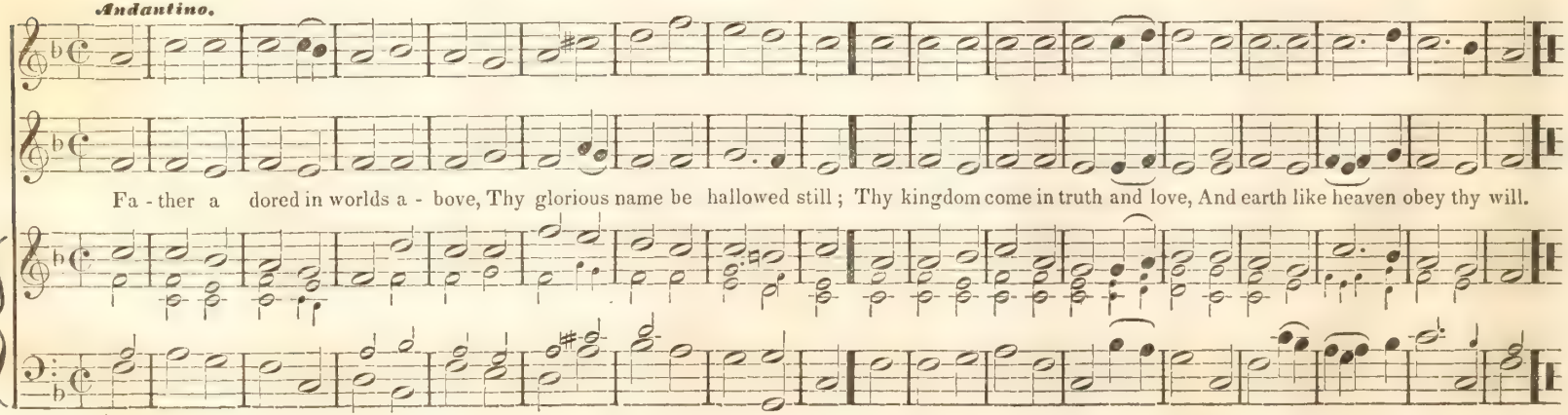
PERRYMEAD. L. M.

R. COOKE.

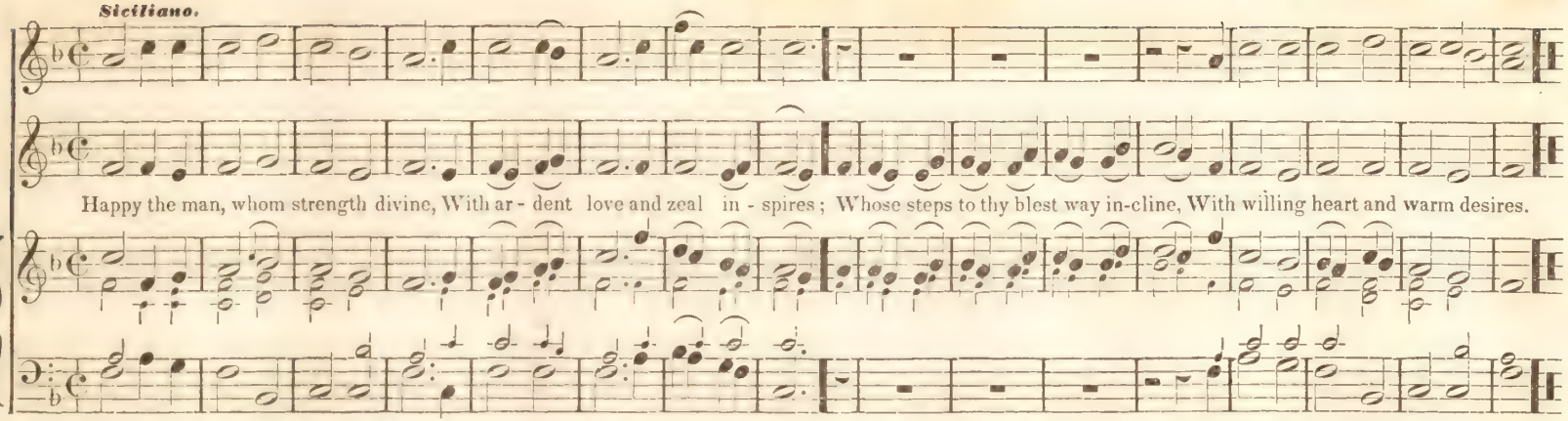


NAZARETH. L. M.

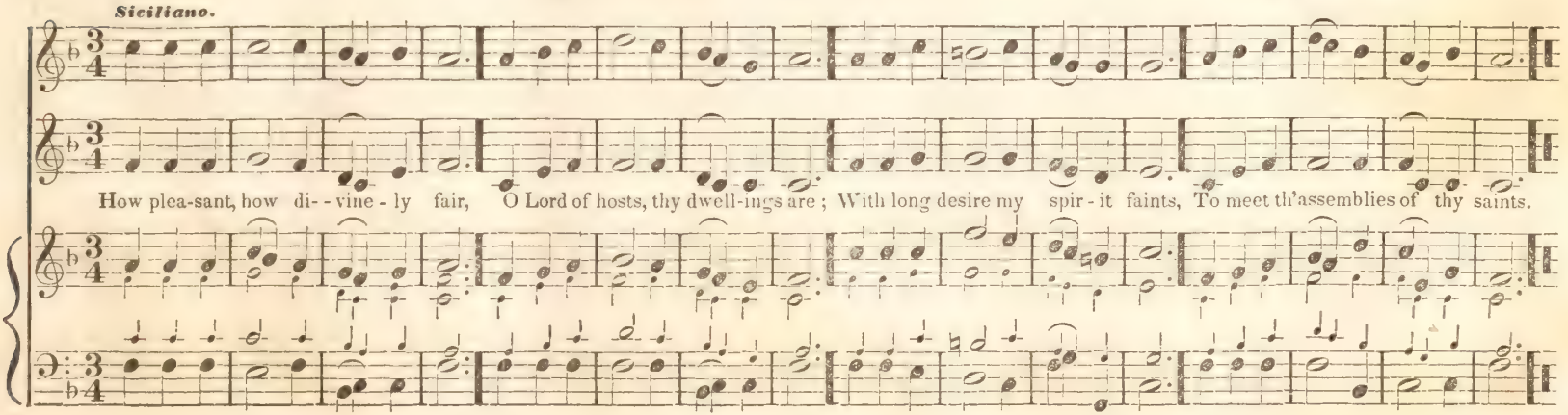
WEBBE.



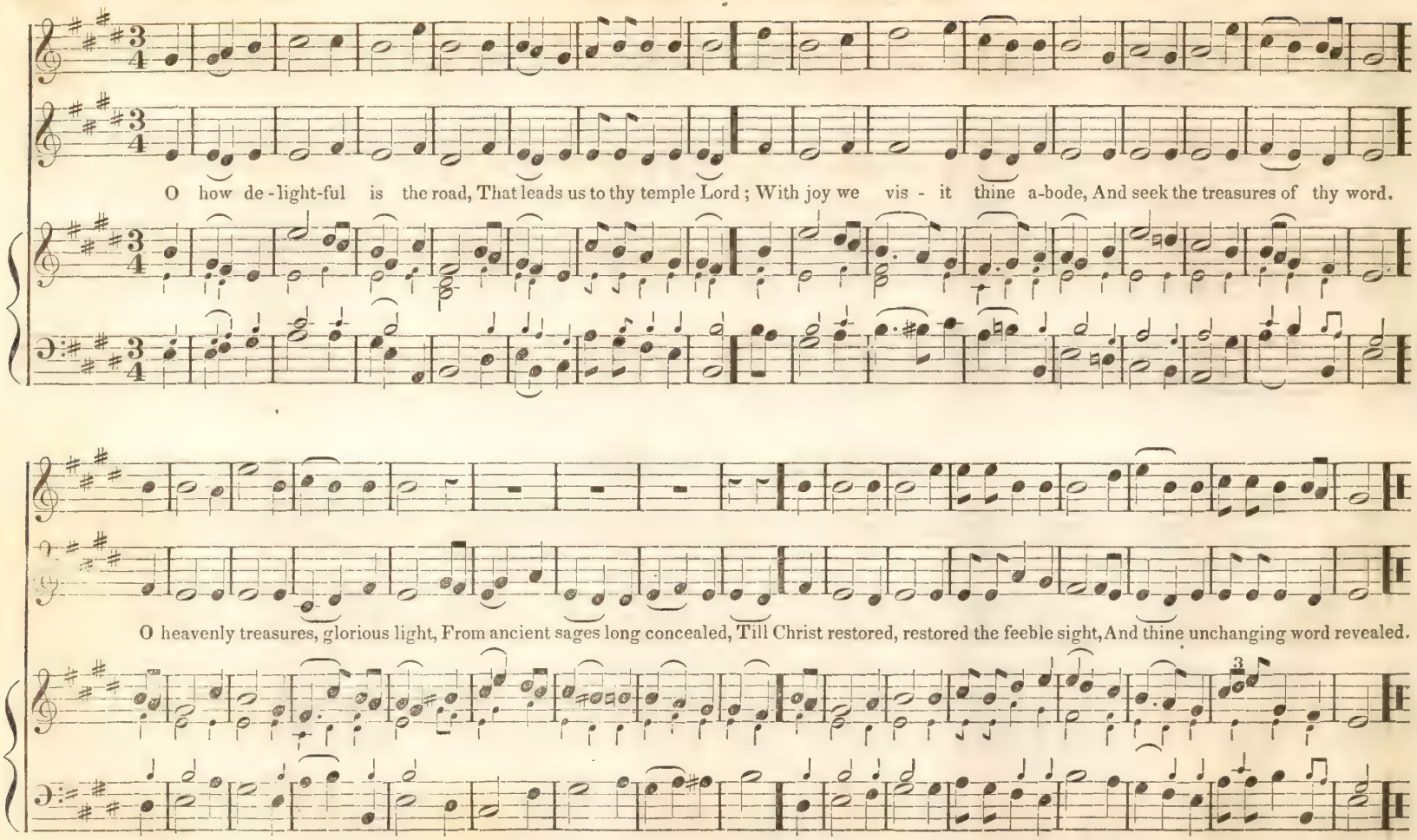
CLIFTON. L. M.

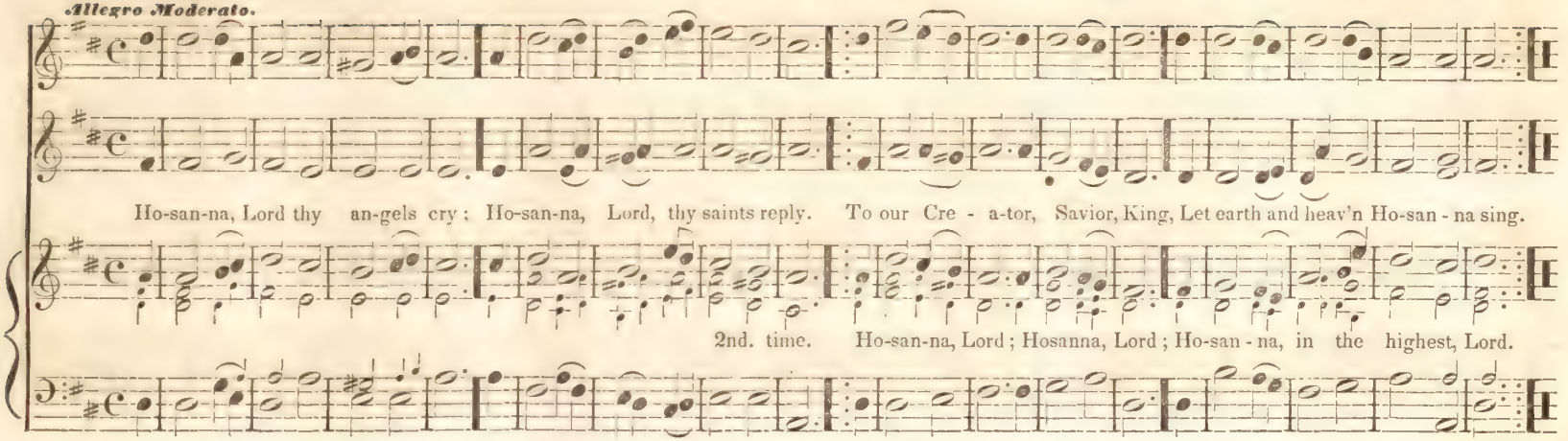
W. J. WHITE.

SICILY. L. M.

W. J. WHITE.



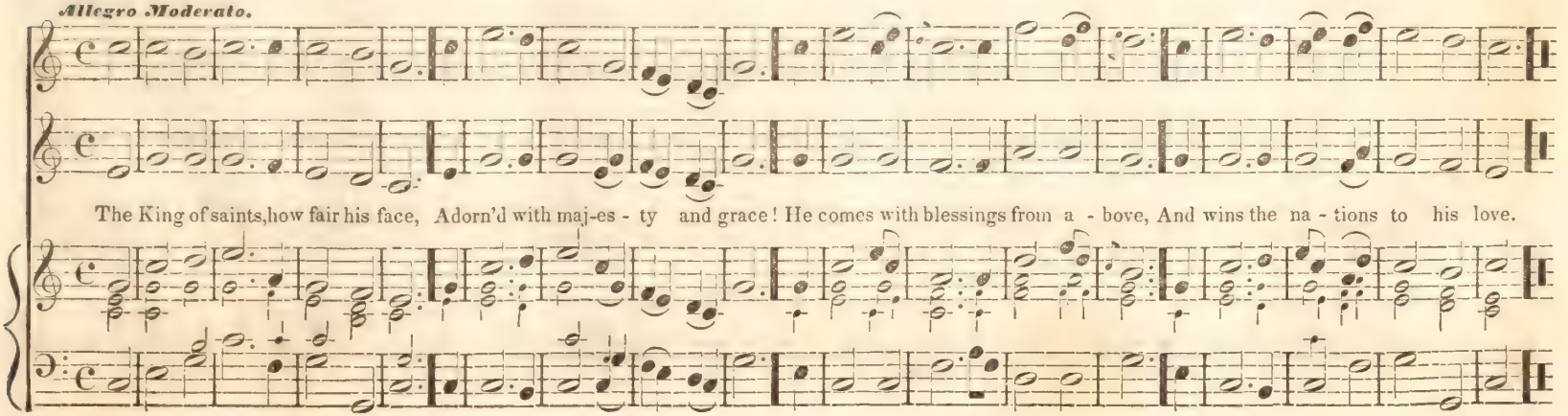
FREEMAN. L. M.

COMER.

HOSANNA. L. M.

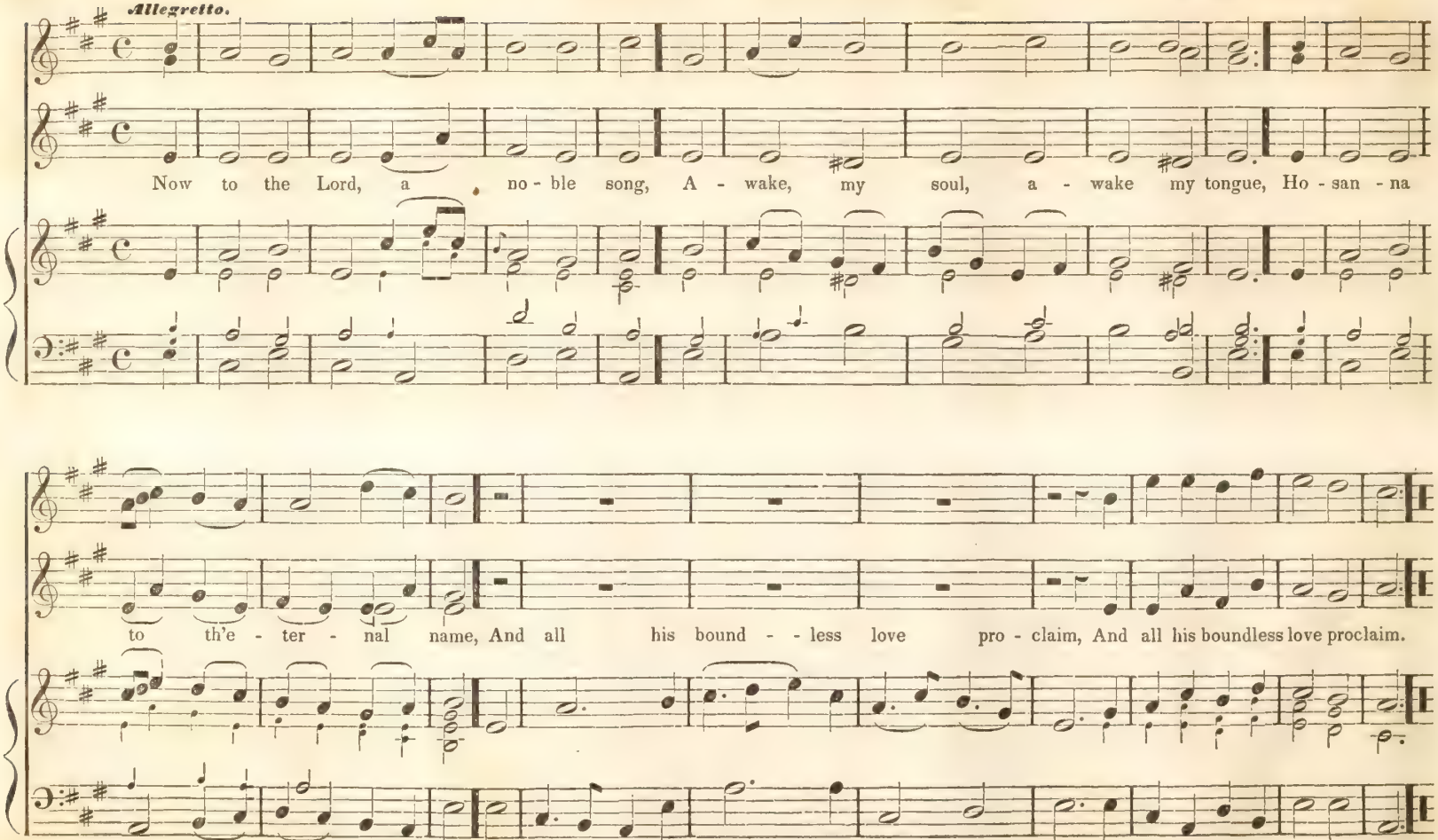
Allegro Moderato.

ANTIGUA. L. M.

SMITH.

Allegro Moderato.

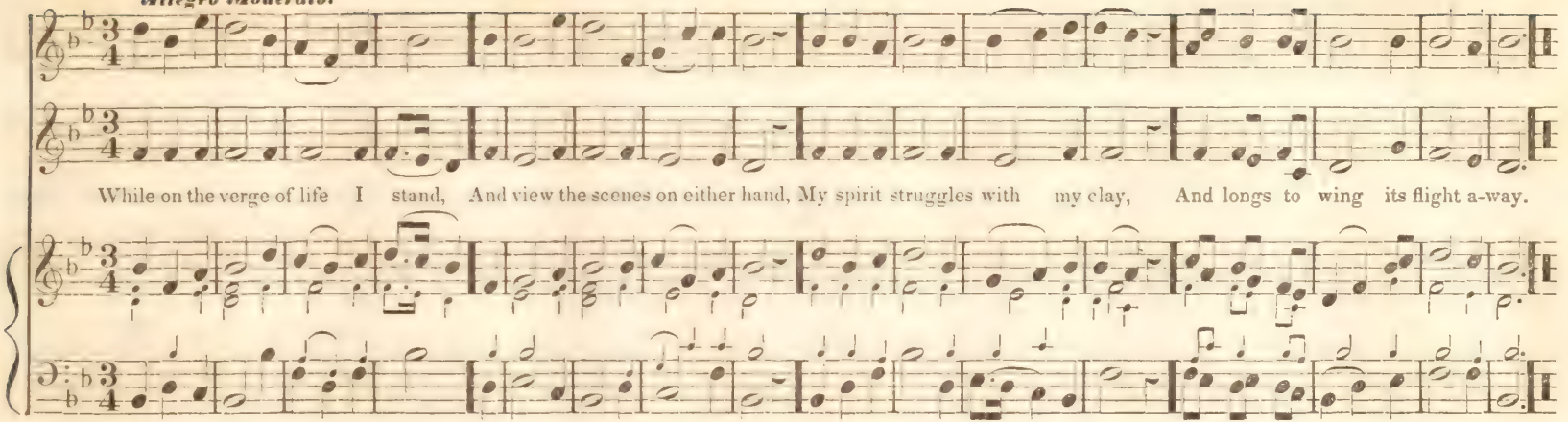


HAMILTON. L. M.

J. LEACH.

LINDON. L. M.

COLSON.

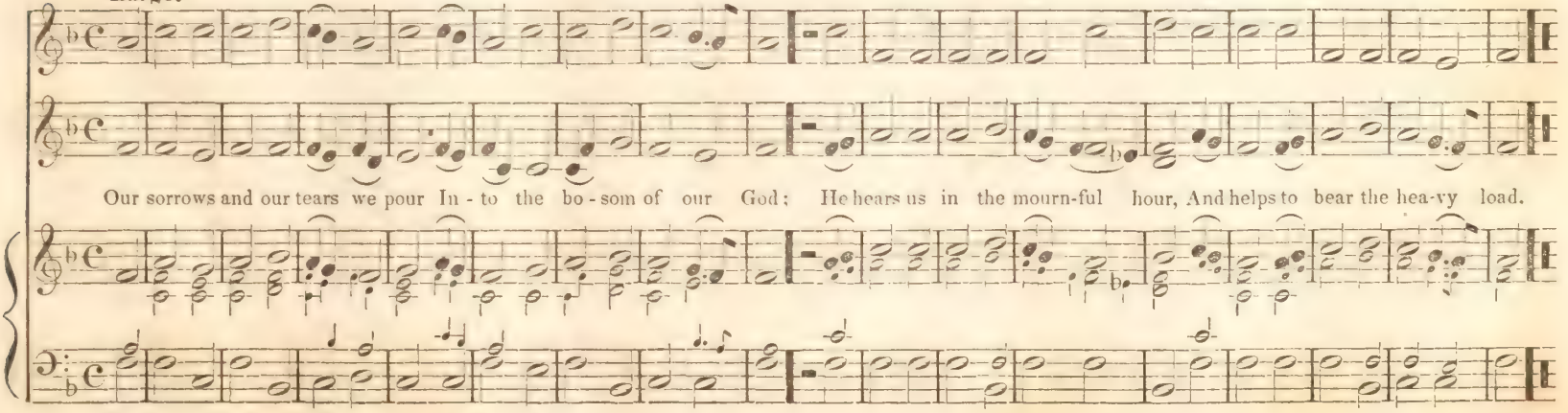
Allegro Moderato.



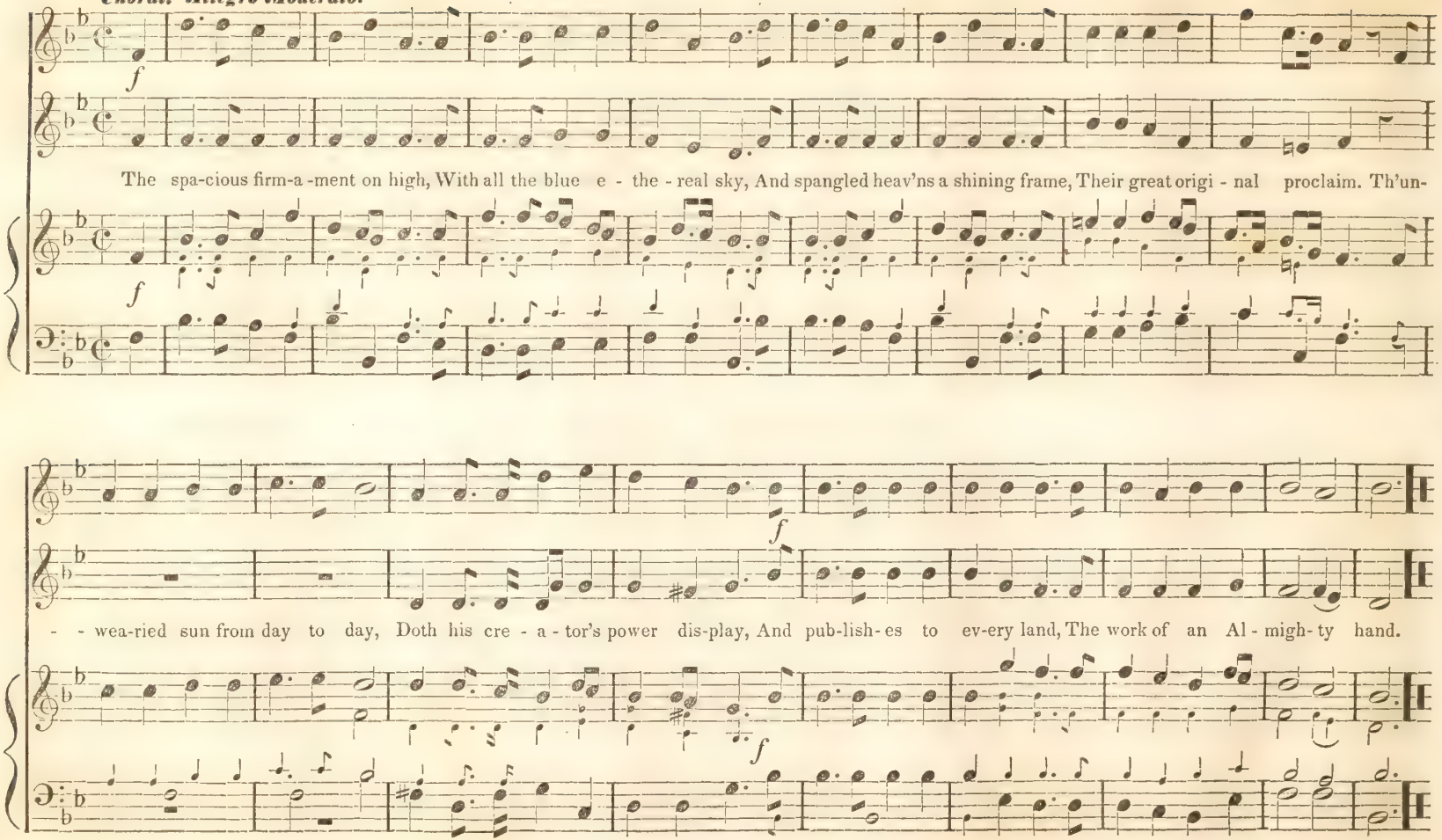
DRESDEN. L. M.

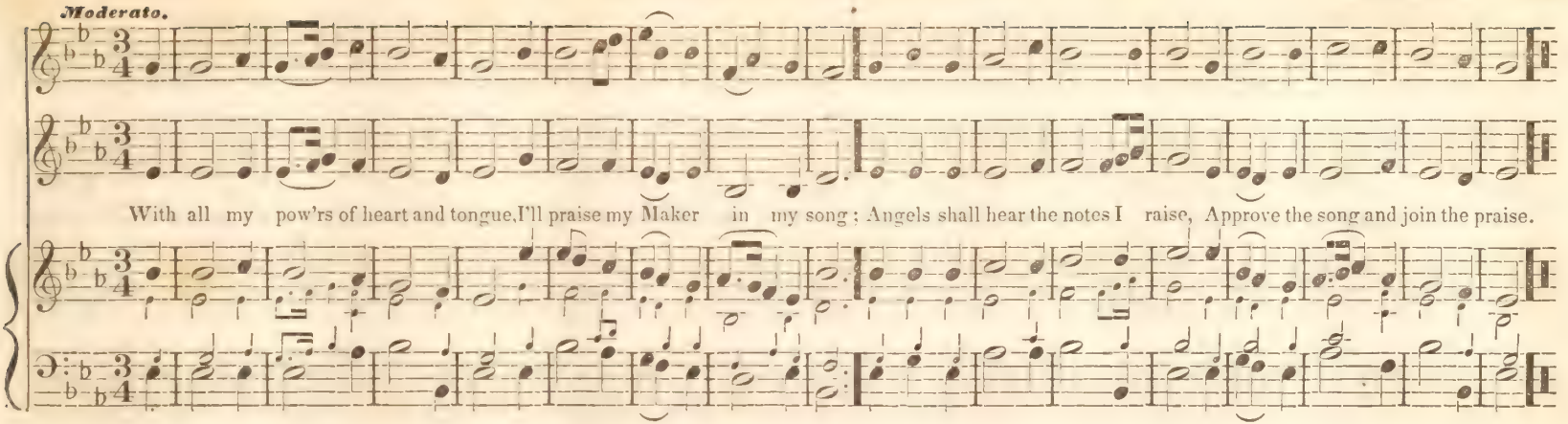
HAR. SACRA.

Largo.

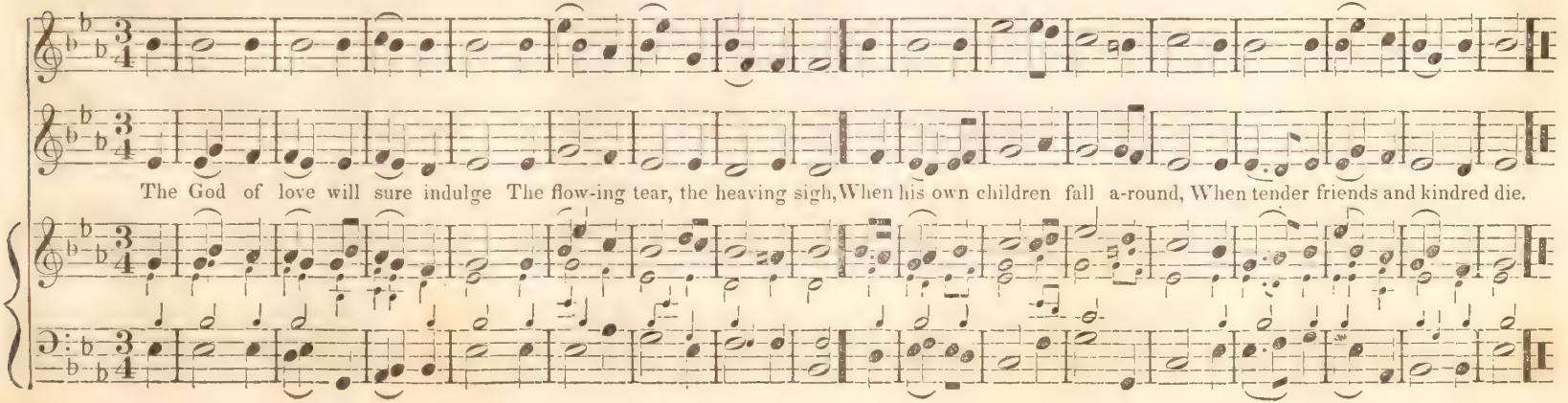


FIRMAMENT. L. M. DOUBLE. COMER.

Choral. Allegro Moderato.

LUTON. L. M.

Moderato.

INDULGENCE. L. M.

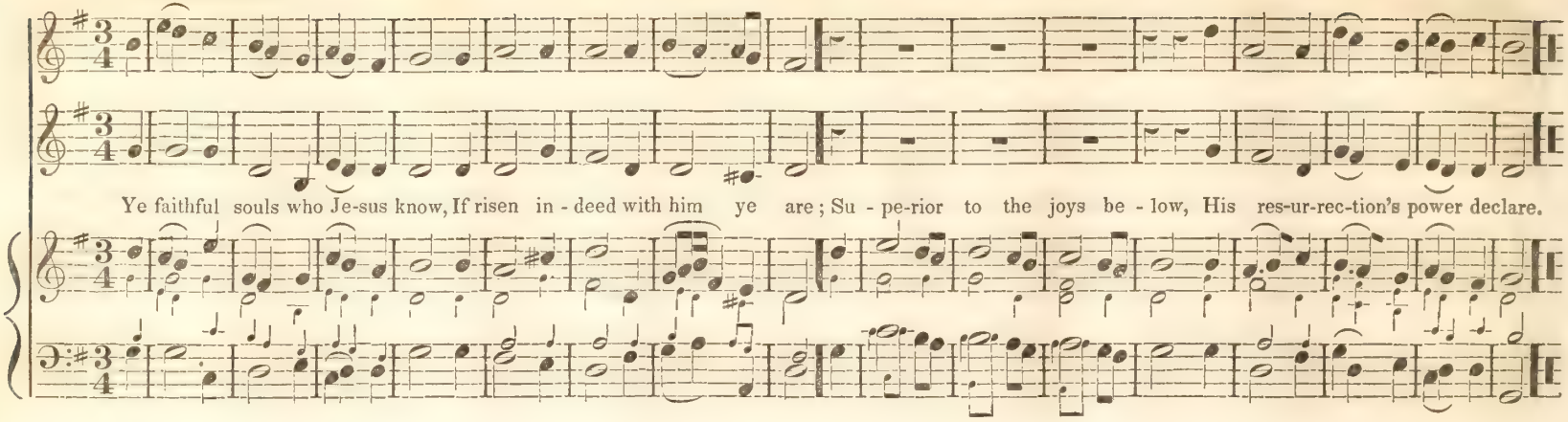
L. MARSHALL.



CUMBERLAND. L. M.

Allegretto Moderato.

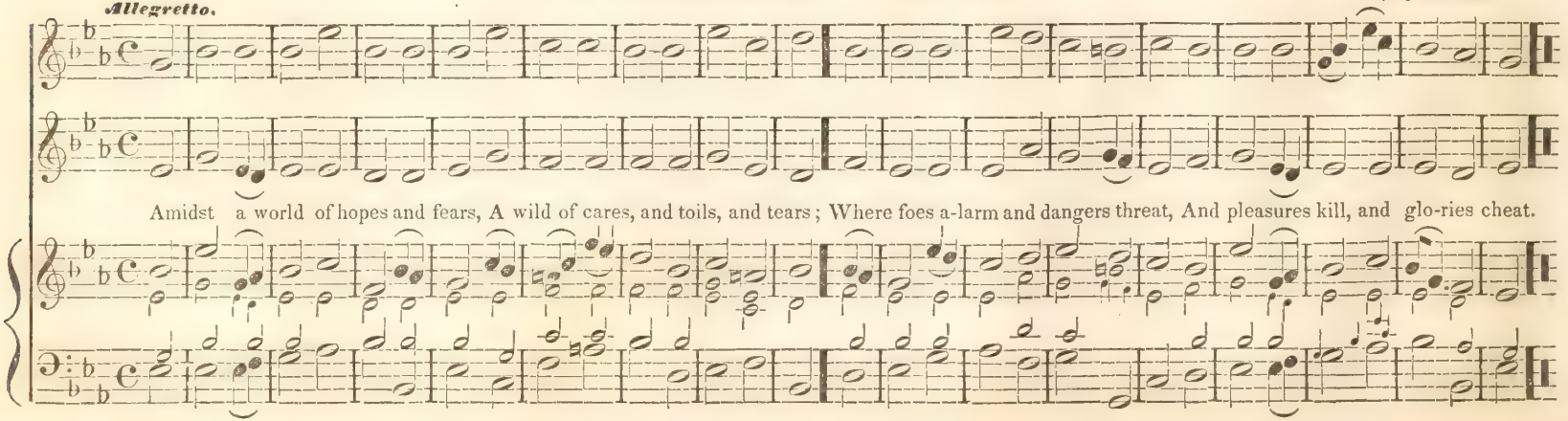
CAREY.



KEYNSHAM. L. M.

Allegretto.

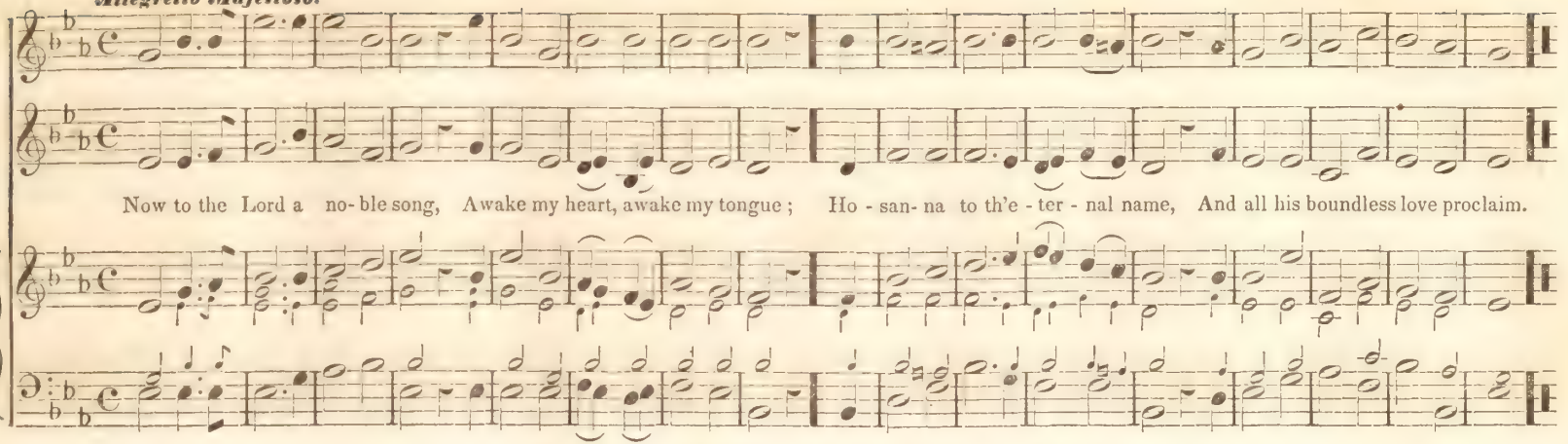
W. J. WHITE.



TRURO. L. M.

DR. C. BURNEY.

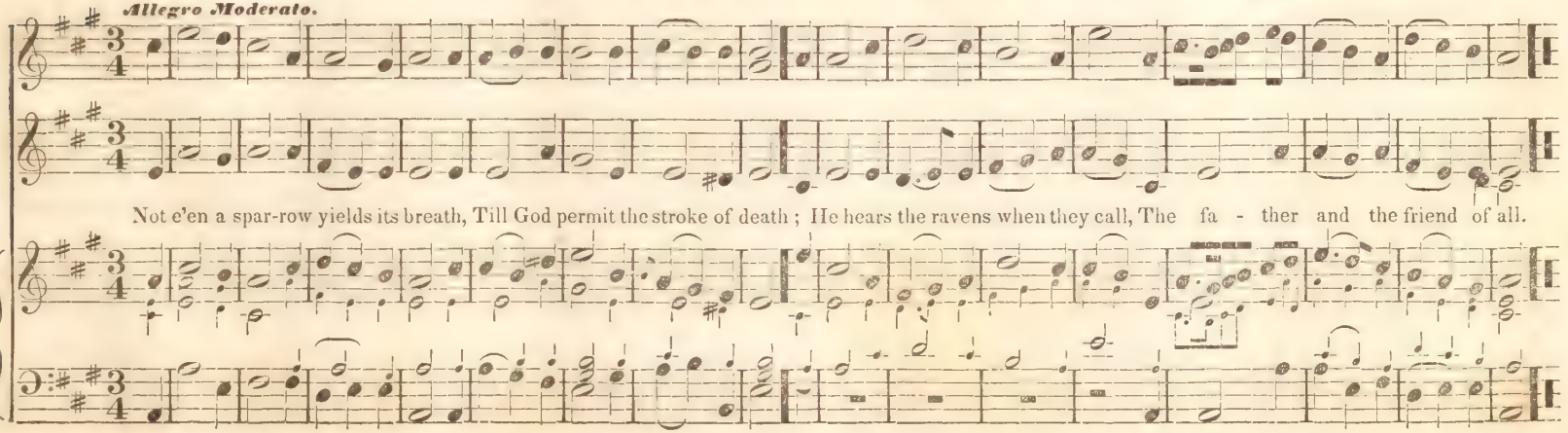
Allegretto Majestoso.



ST. PETER'S. L. M.

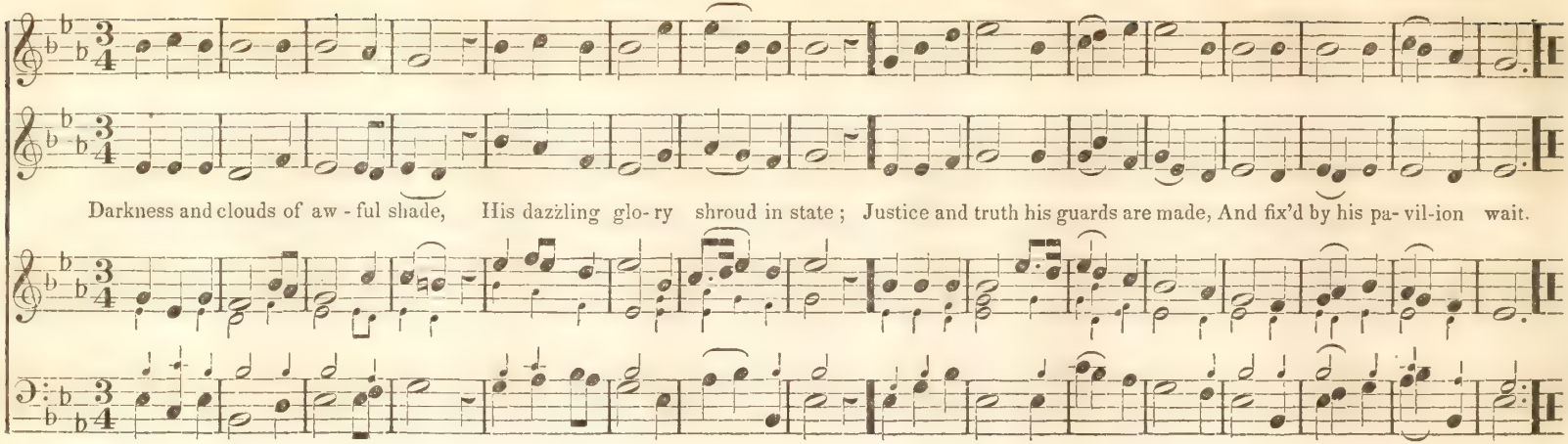
E. HARWOOD.

Allegro Moderato.



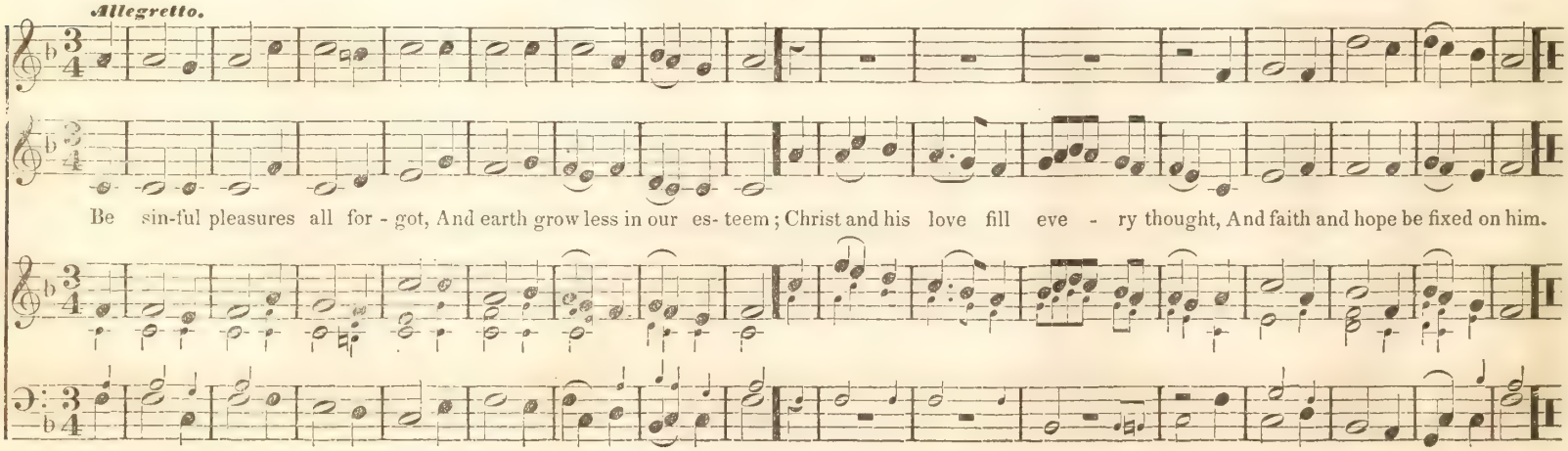
NINETY-SEVENTH PSALM. L. M.

TUCKEY.



BRENTFORD. L. M.

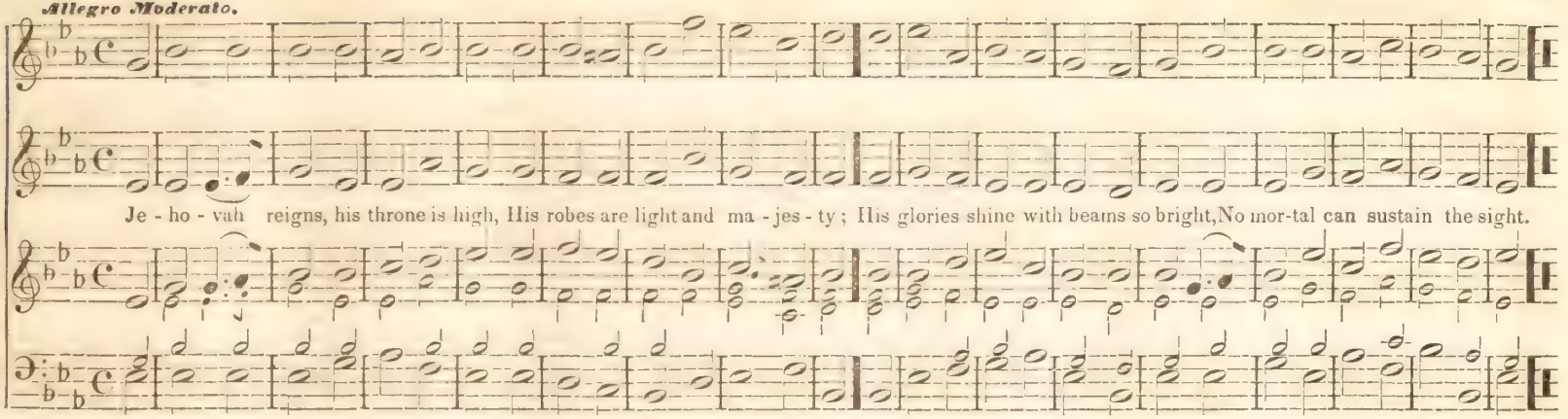
HAR. SACRA.



TIMSBURY. L. M.

J. SMITH.

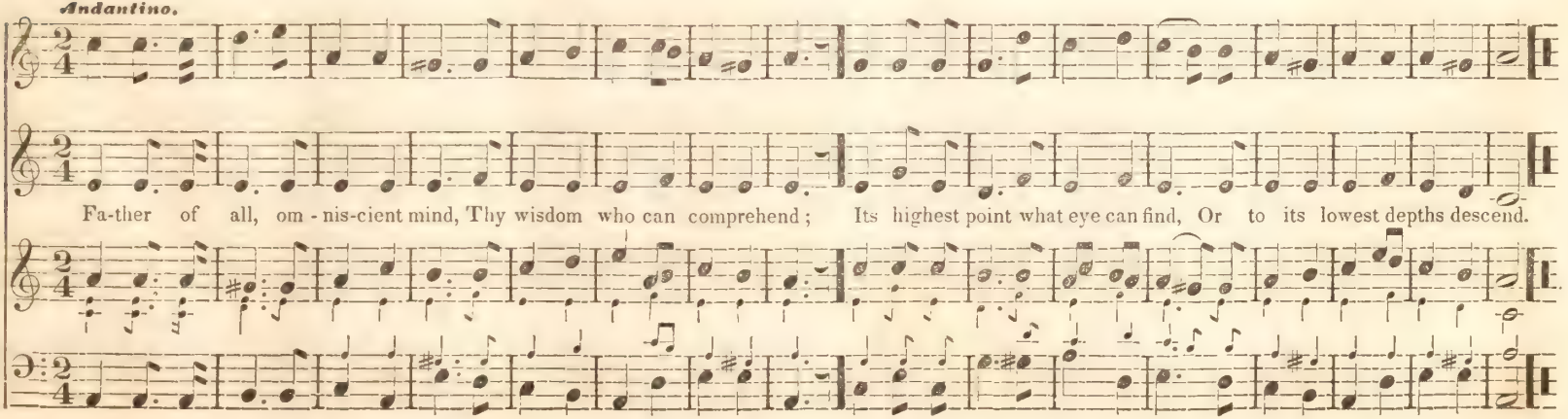
Allegro Moderato.



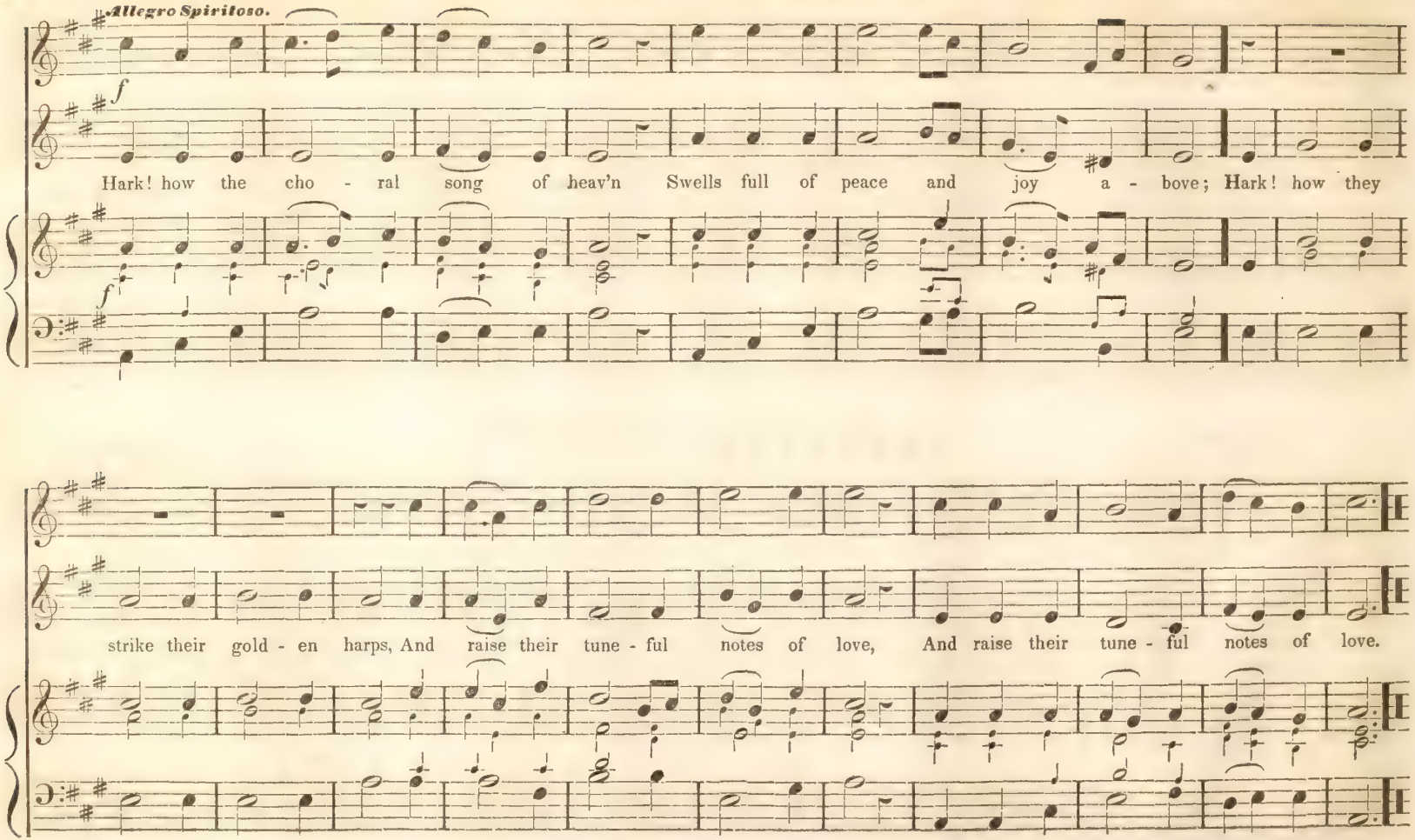
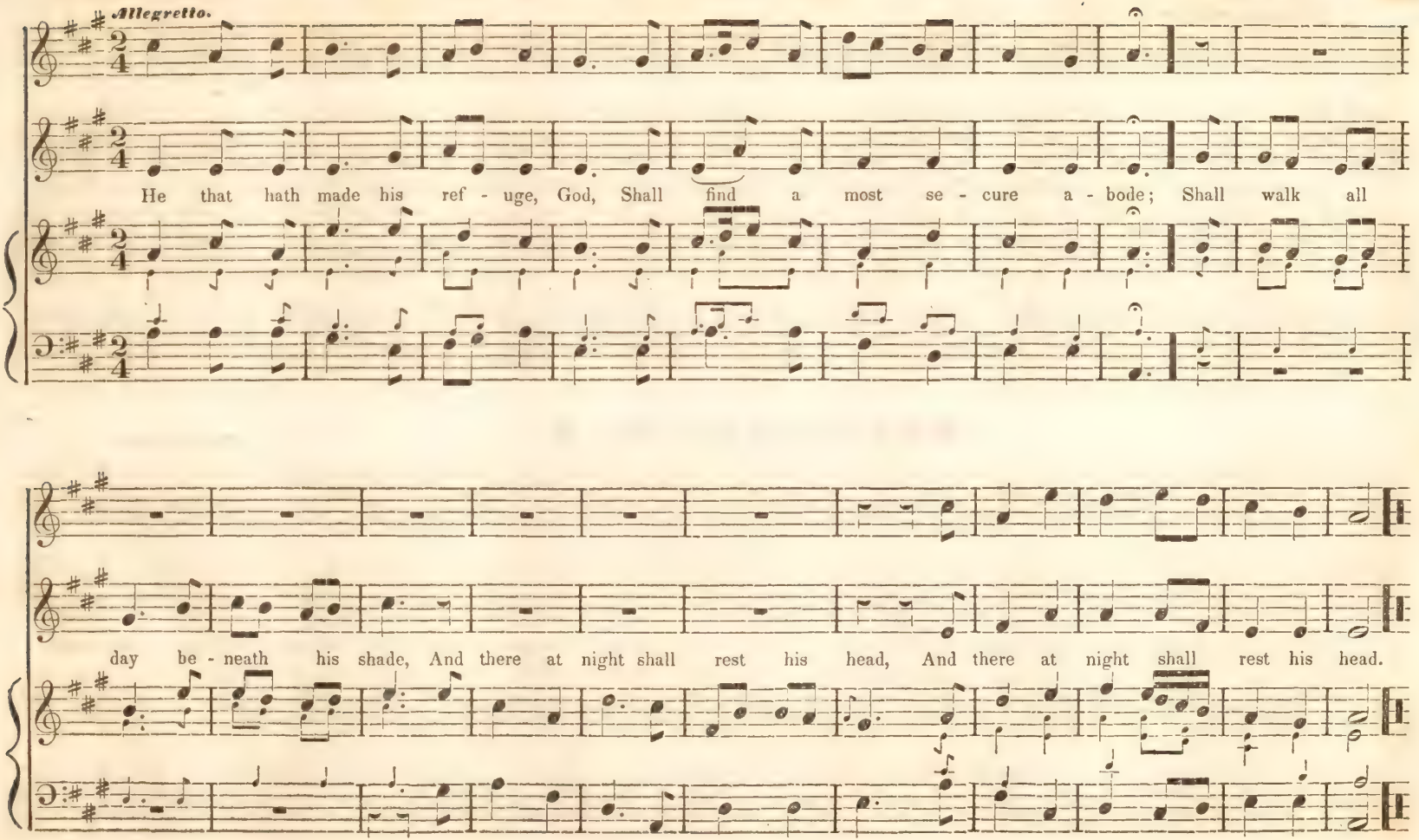
CARTHAGE. L. M.

DALMER.

Andantino.

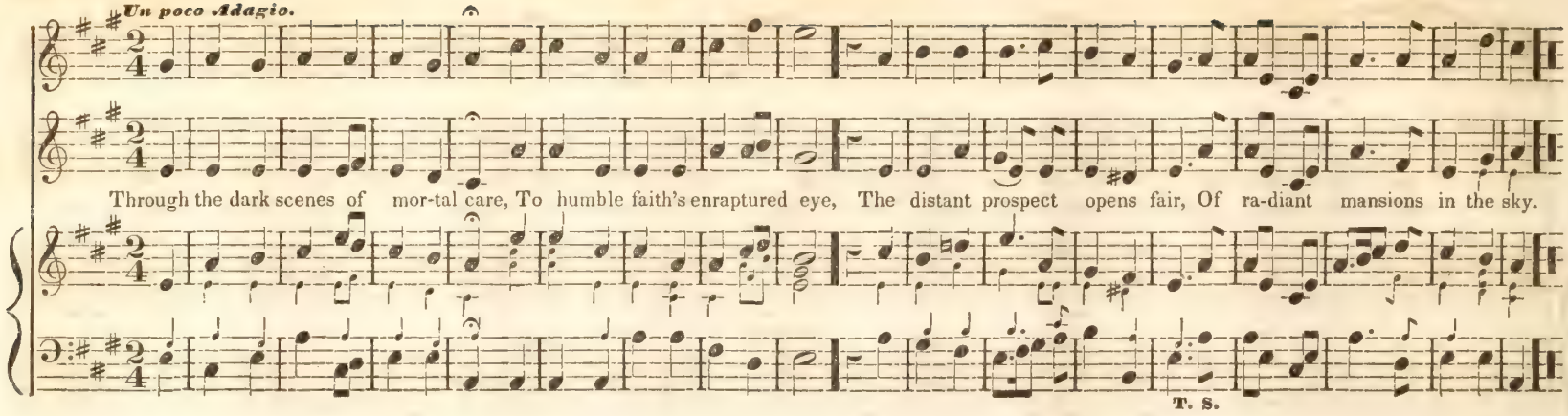


PARK STREET. L. M.

VENUA.

Allegretto.
He that hath made his ref - uge, God, Shall find a most se - cure a - bode; Shall walk all
day be - neath his shade, And there at night shall rest his head, And there at night shall rest his head.

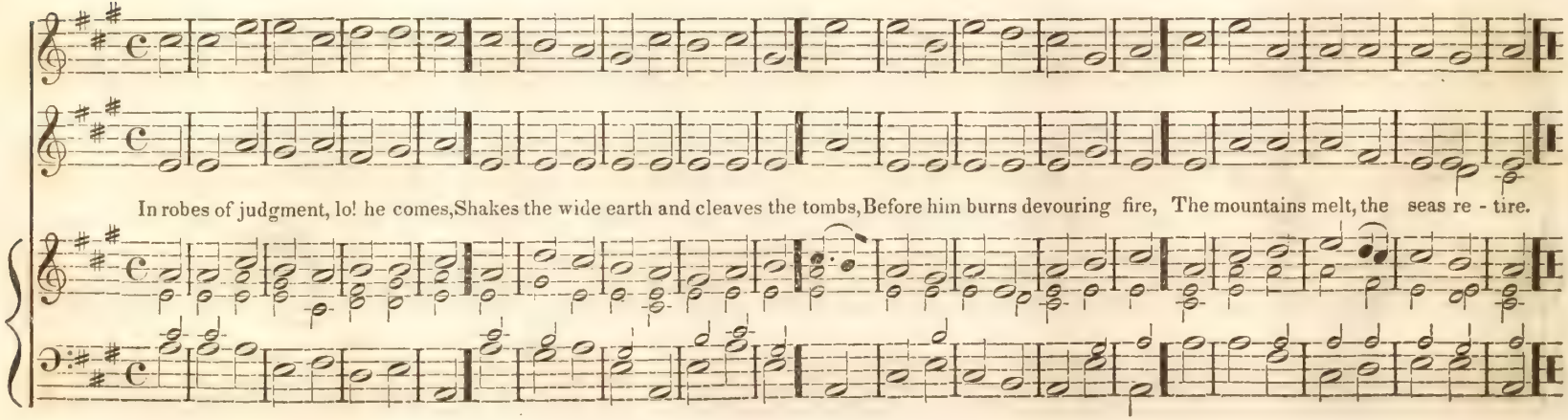
LEYDEN. L. M.

COSTELLOW.



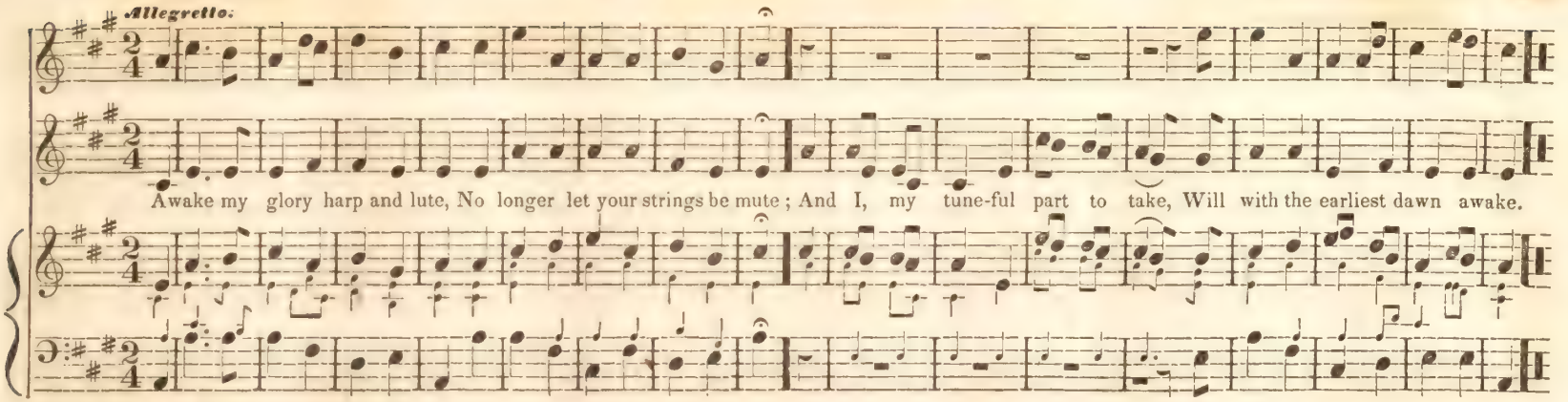
MONMOUTH. L. M.

M. LUTHER.

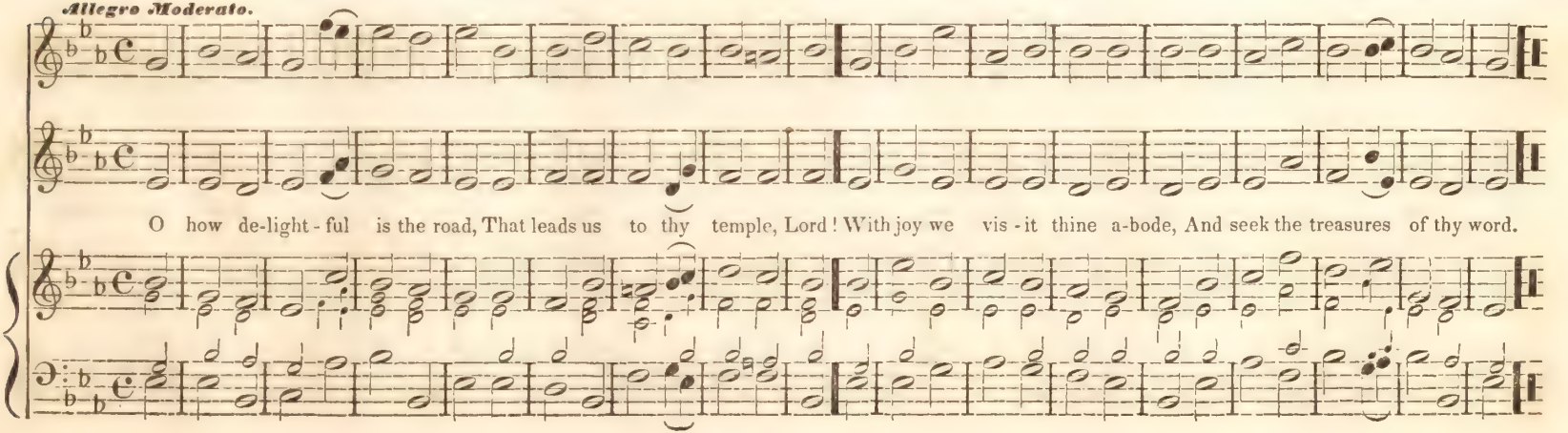


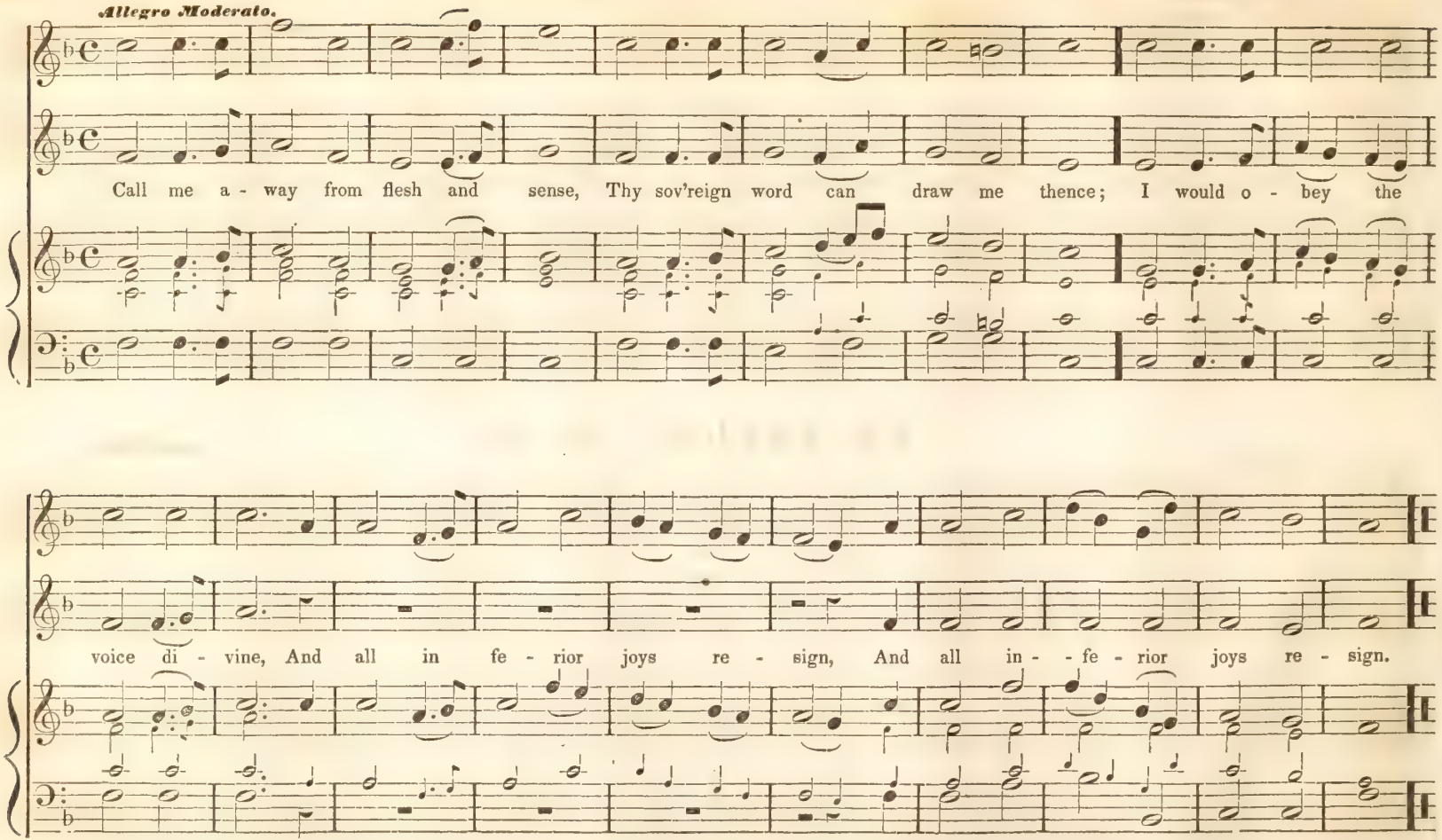
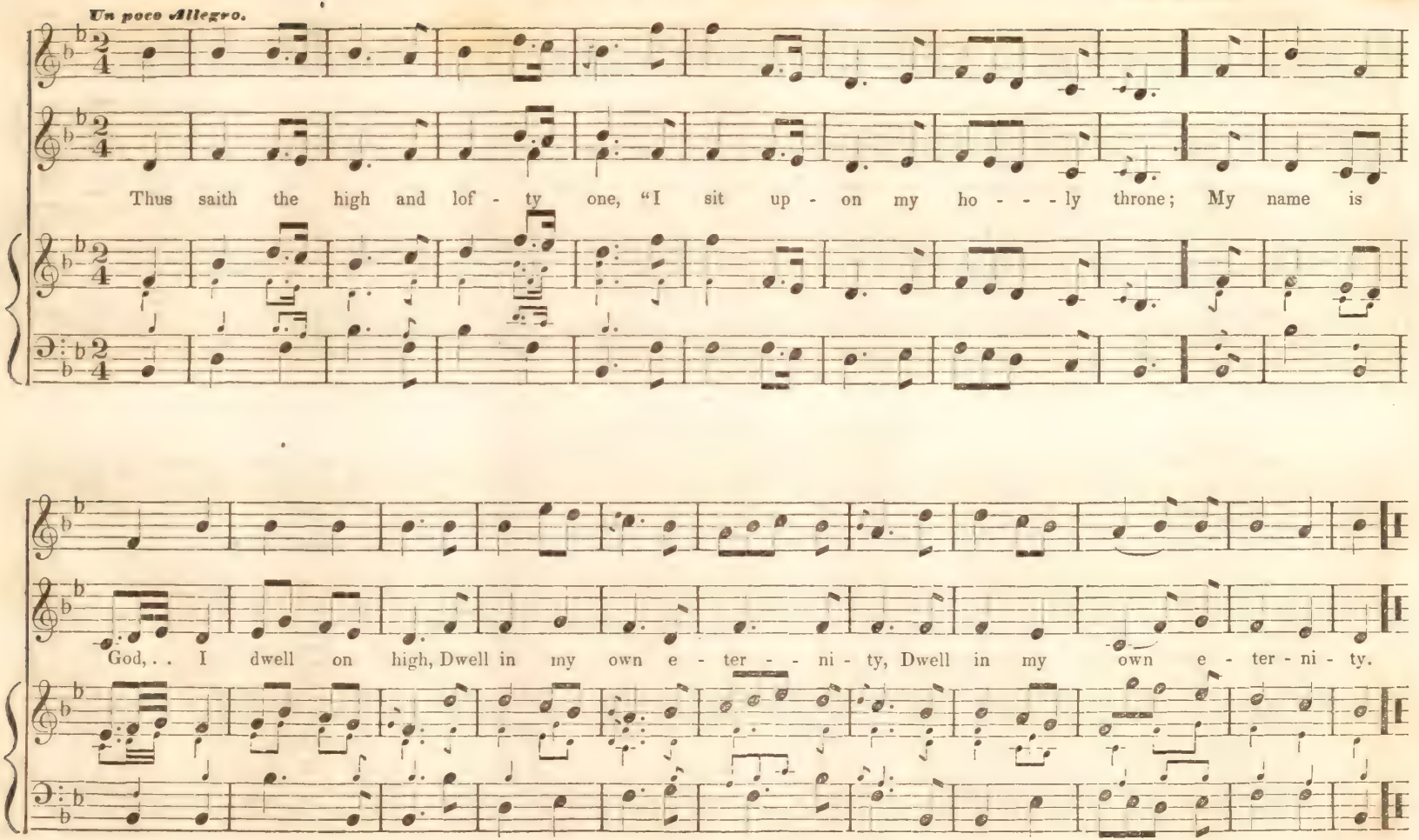
LANCASTER. L. M.

A FRENCH MELODY.

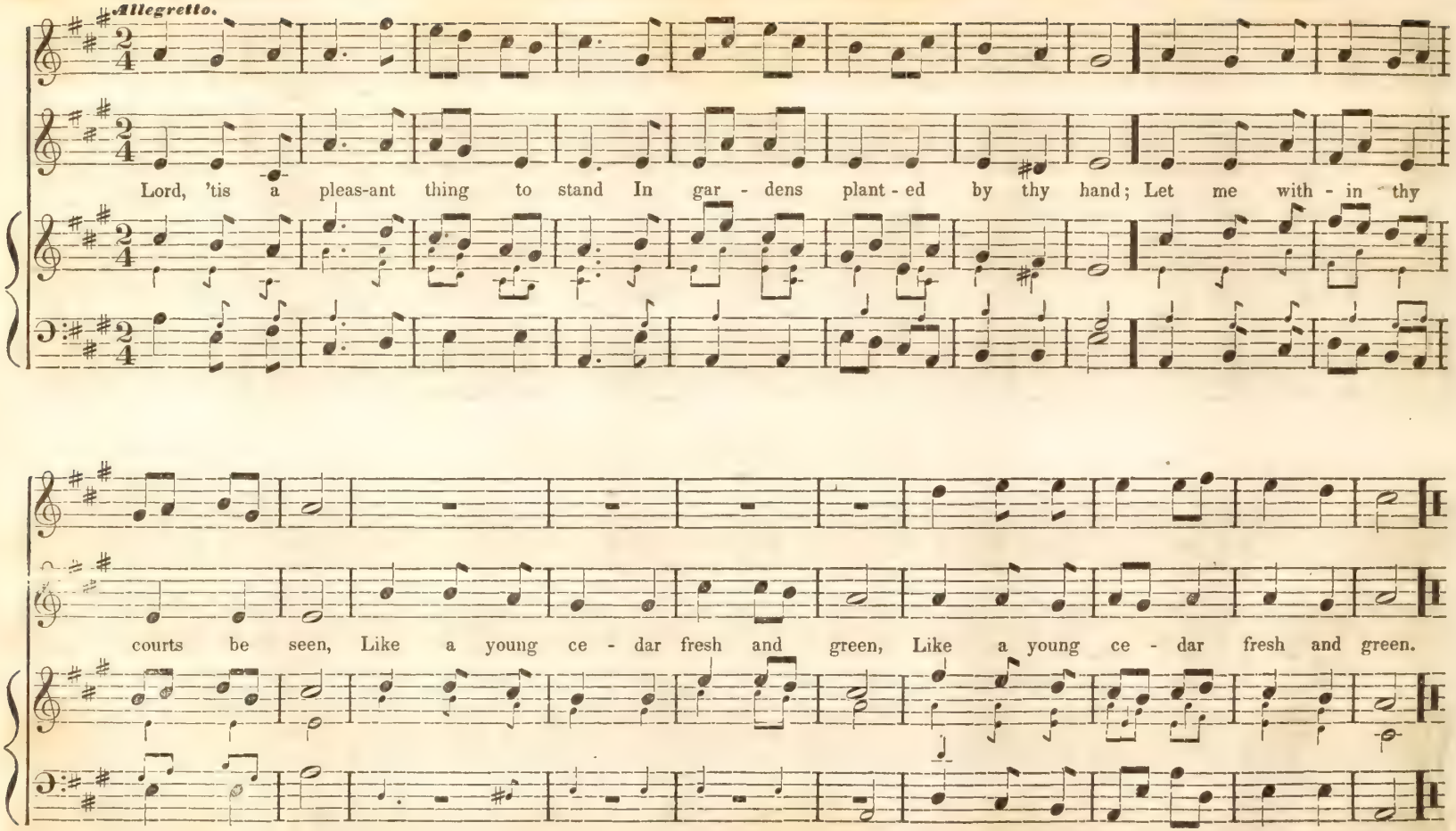
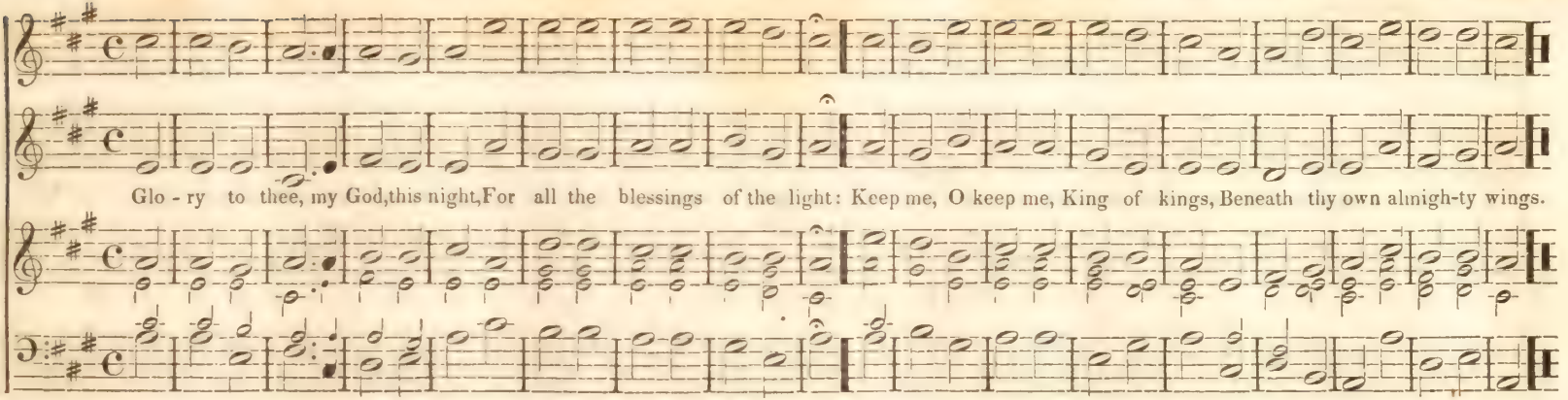


ST. PAUL'S. L. M.

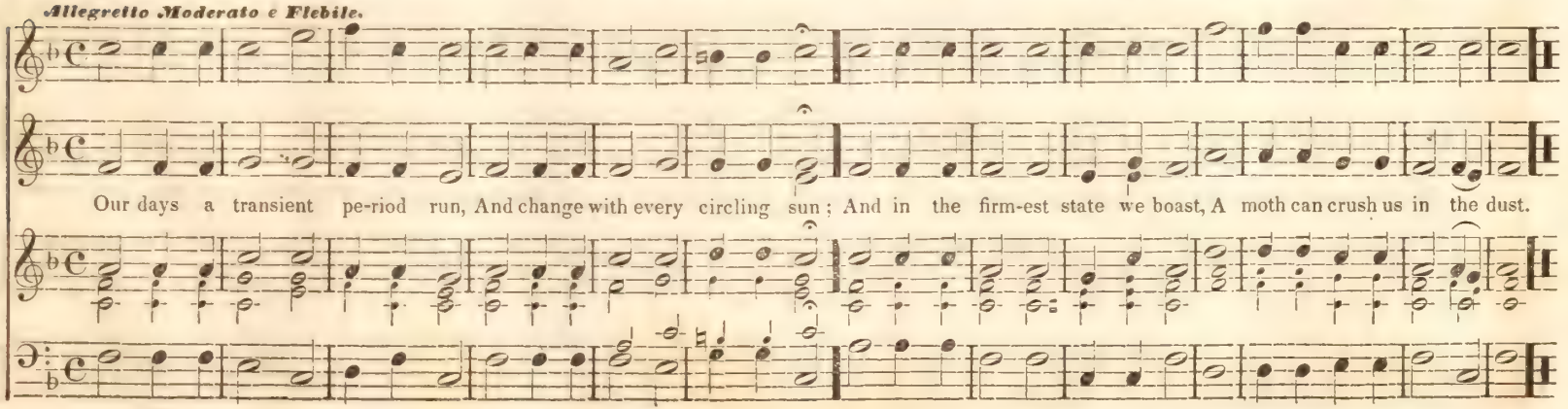
G. GREEN.

GLASGOW. L. M.

SPENCER.

Un poco Allegro.
Thus saith the high and lof - ty one, "I sit up - on my ho - - - ly throne; My name is
God, . . I dwell on high, Dwell in my own e - ter - - - ni - ty, Dwell in my own e - ter - ni - ty.

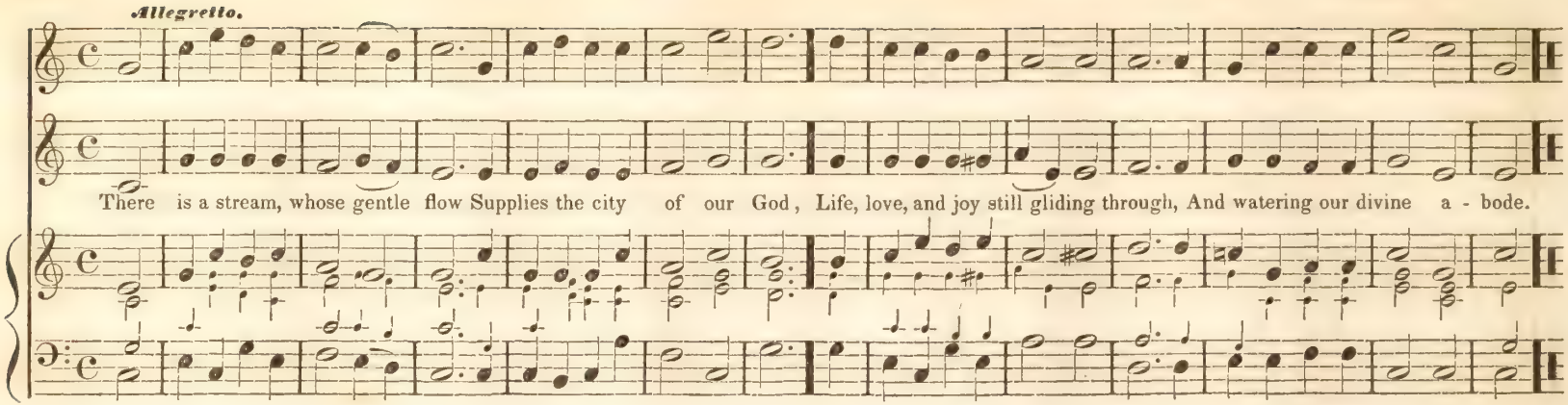
LEBANON. L. M.

T. CLARK.



DUDLEY. L. M. HYMN CHANT. COLSON.

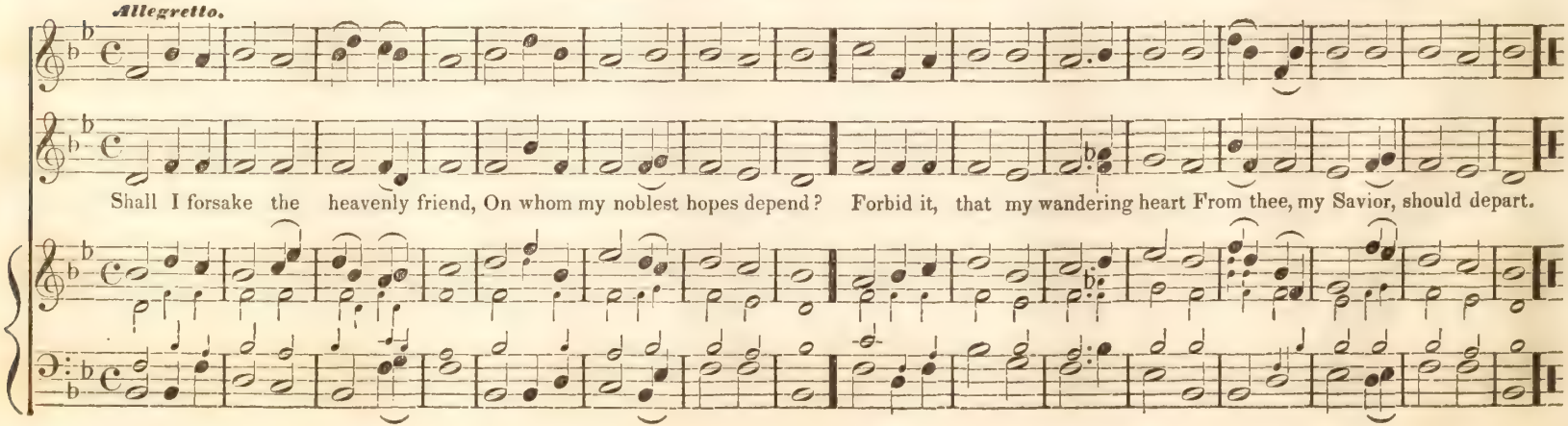


CHELSEA. L. M. HYMN CHANT. COLSON.



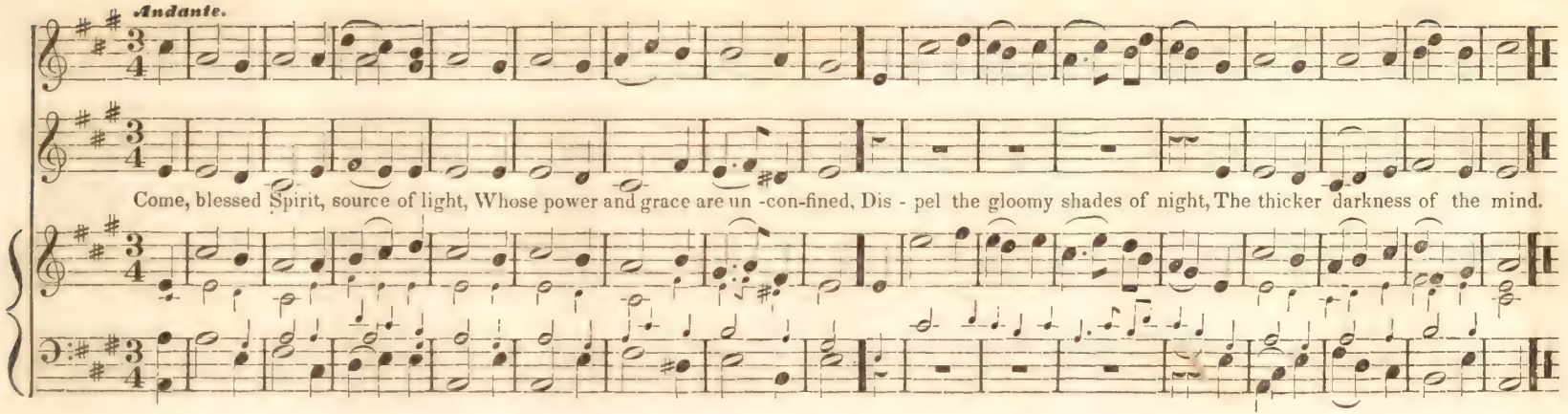
FOUNTAIN. L. M.

J. LEACH.



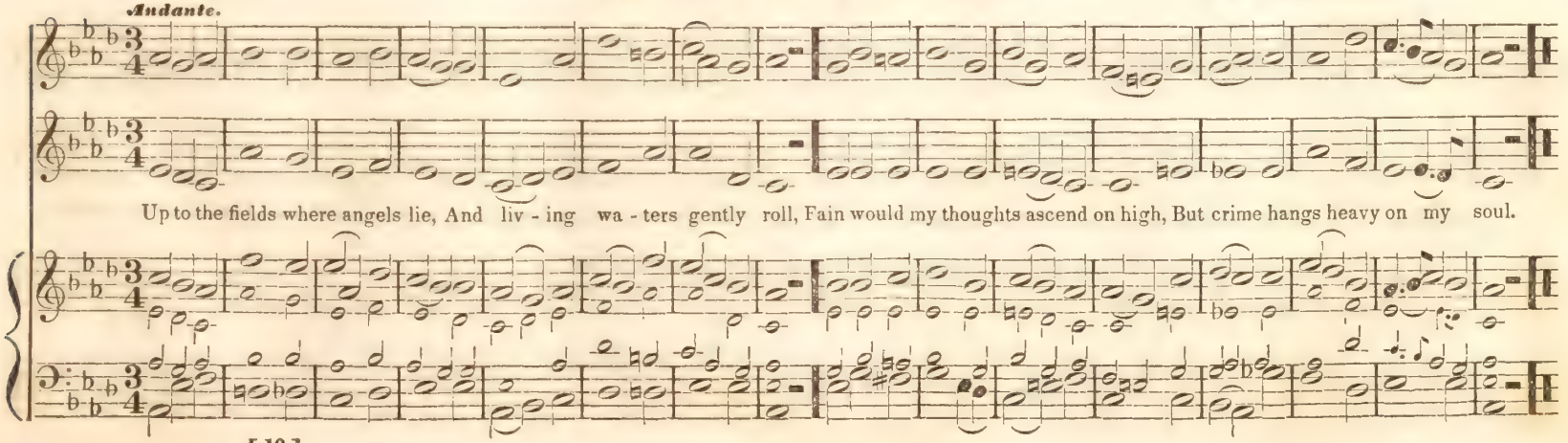
SEASONS. L. M.

PLEYEL.



CONTRITION. L. M.

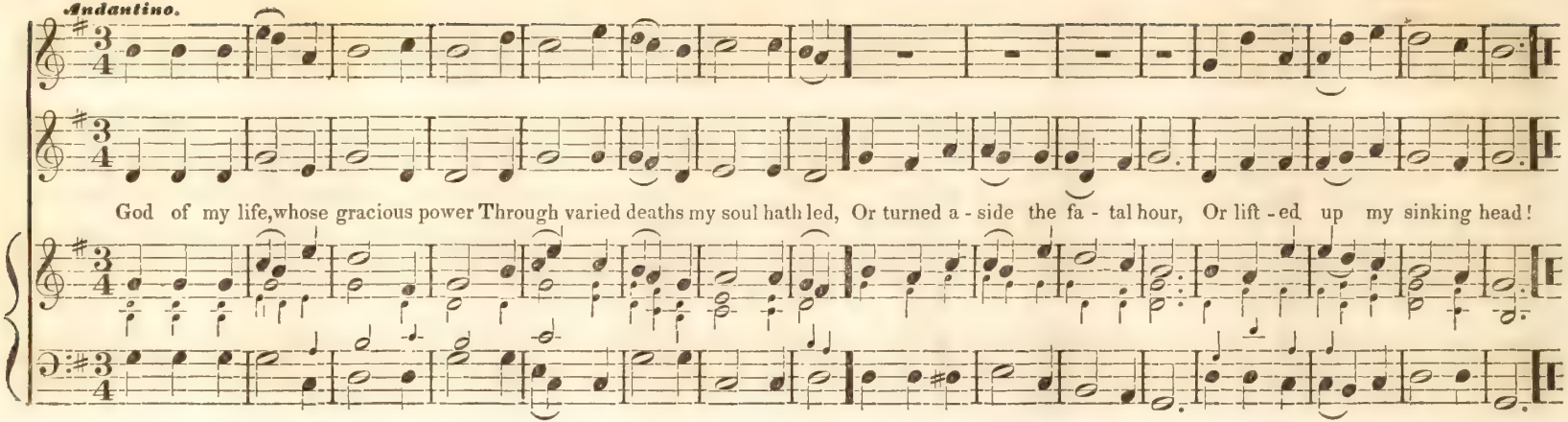
J. F. TUCKERMAN.



AUGUSTINE. L. M.

MOORE.

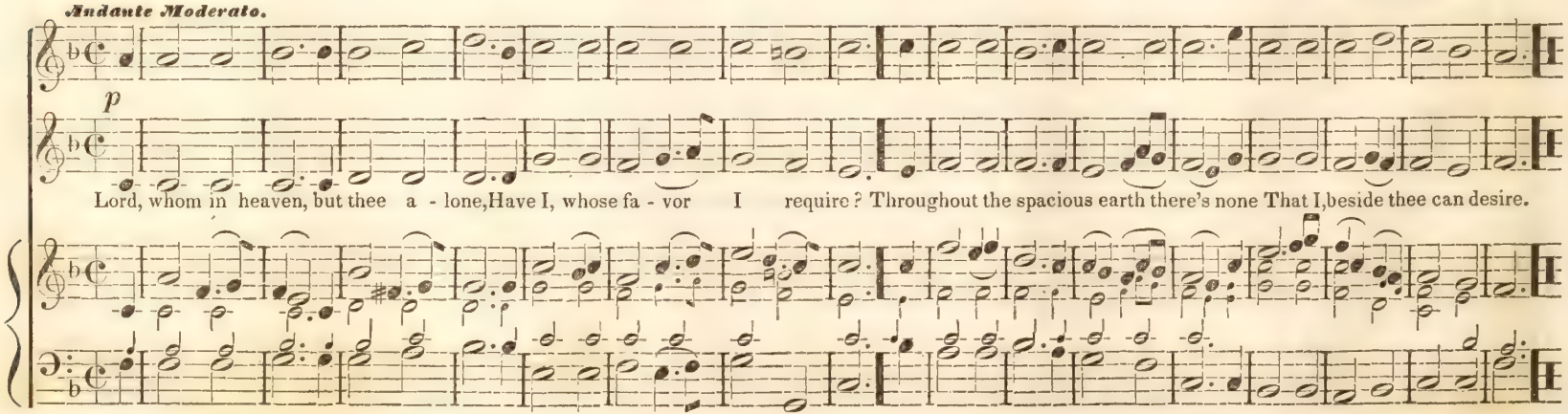
Andantino.



DIVINITY. L. M.

S. J. STEVENSON.

Andante Moderato.



MARTHAS. L. M.

T. SHELL.

Allegretto Moderato.

O render thanks to God a - bove, The fountain of e - ter-nal love; Whose mercy firm thro' ages past, Has stood and shall for a- ges last.

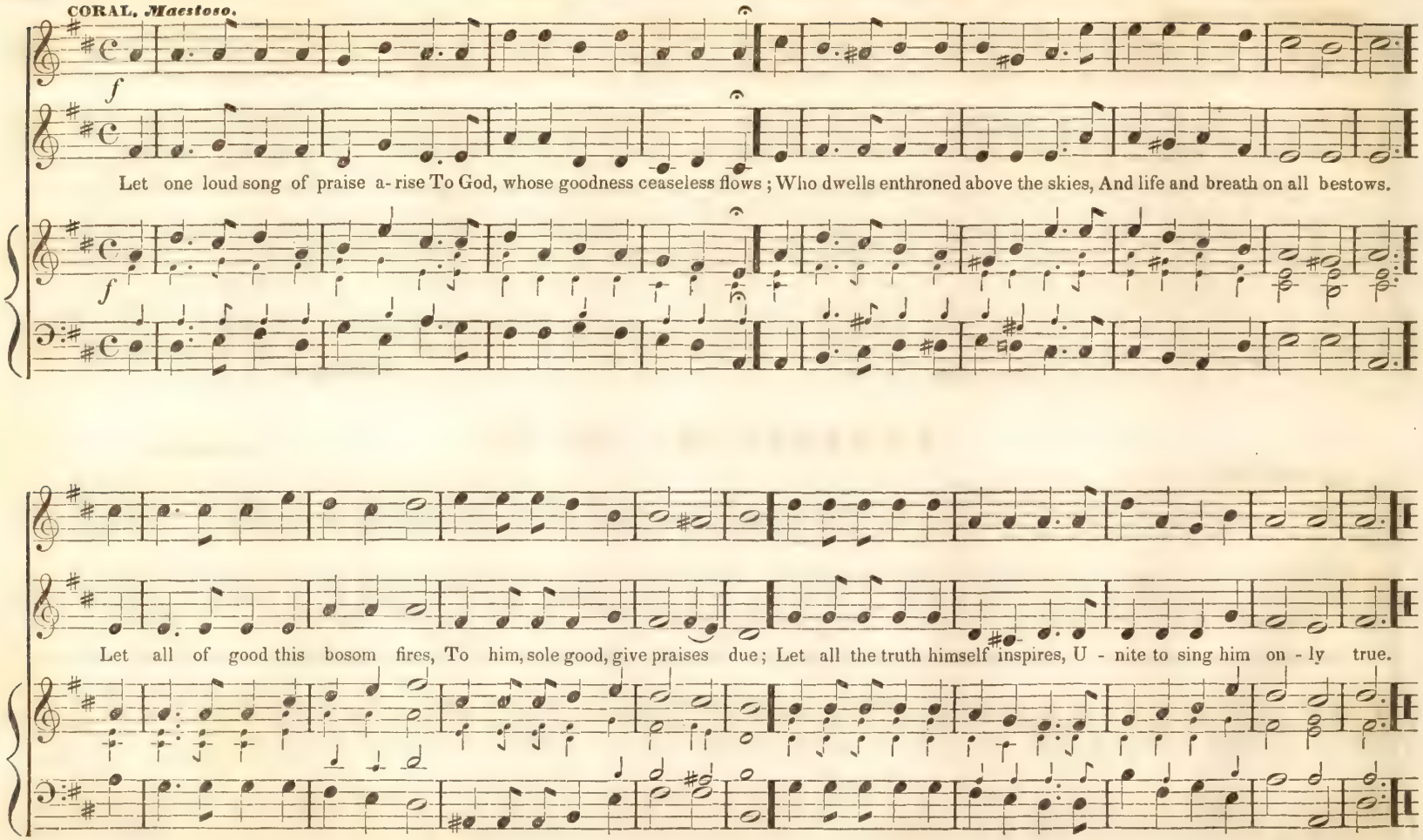
The foun - tain Has stood, has

PENTECOST. L. M.

W. DIXON.

Allegro Moderato.

When marching to thy blest abode, The wond'ring mul-ti-tude survey'd, The pom - pous state of thee our God, In robes of ma - jes - ty arrayed.

ADORATION. L. M. DOUBLE COMER.

GOVERNOR. L. M.

S. WEBBE.

Allegretto Moderato.

f

God of the morn-ing at whose voice The cheerful Sun makes haste to rise, And like a gi - ant doth rejoice To run his journey through the skies.

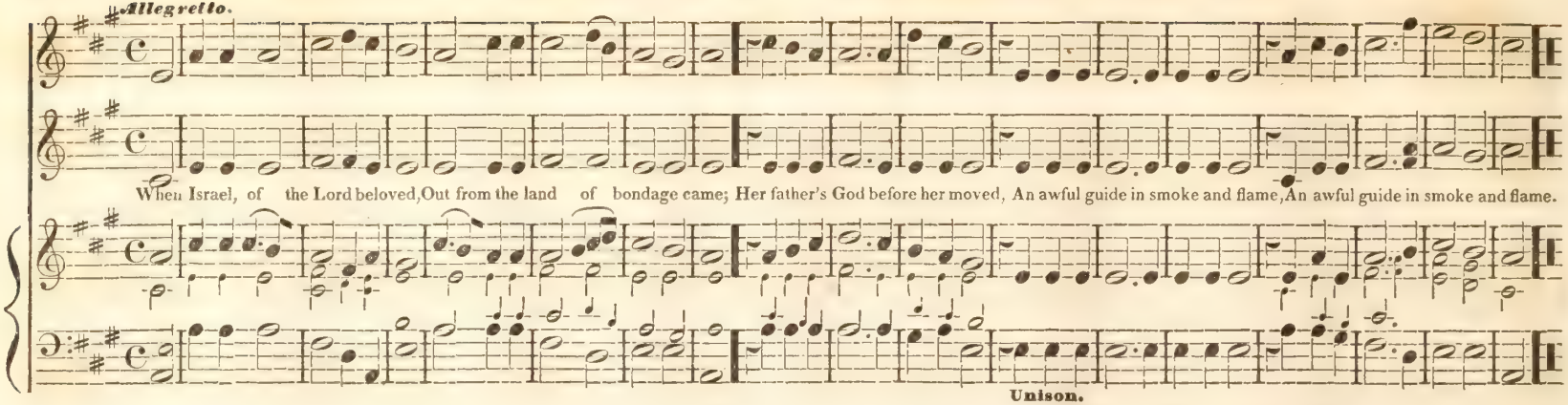
RYLAND. L. M.

MOZART.

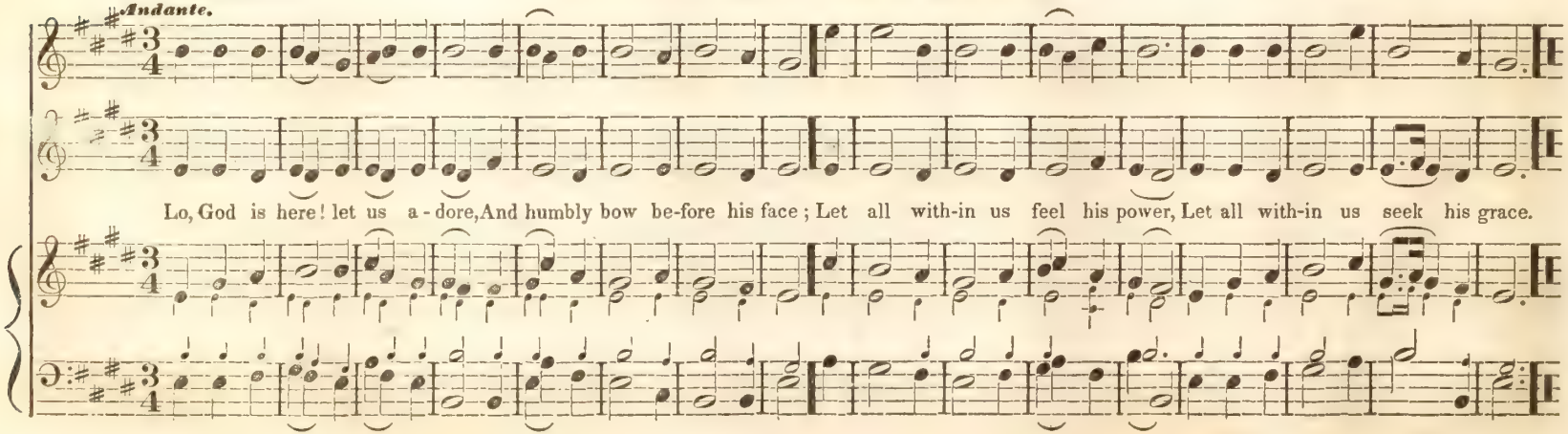
Andantino.

God in the gos - pel of his Son Makes his e - ter - nal councils known,'Tis here his richest mercy shines, And truth is drawn in fairest lines.

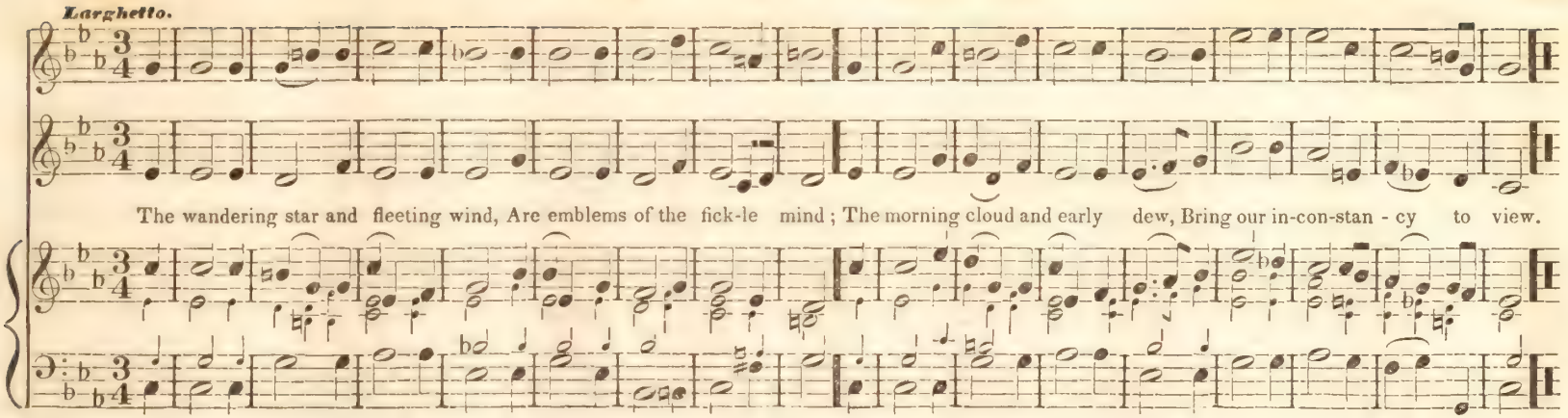
CLOUDY PILLAR. L. M.

B. BROWN.

ABBEY CHURCH. L. M.

HANDEL.

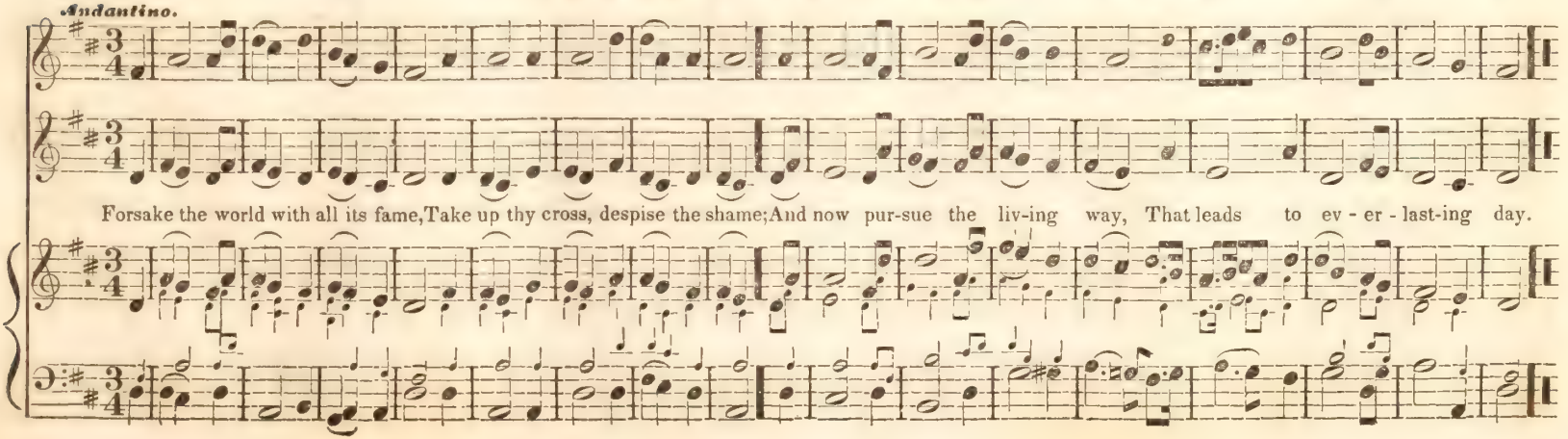


COTHELSTONE. L. M.



BRAYBROOK. L. M.

From the BOSTON MUSICAL GAZETTE.



SERENITY. L. M.

J. ECKLEY.

Andante. Affettuoso.

p

In sleep's serene ob - li-vion laid, I safely passed the silent night; A- gain I see the break-ing shade, And drink again the morning light.

CLARENCE. L. M.

W. J. WHITE.

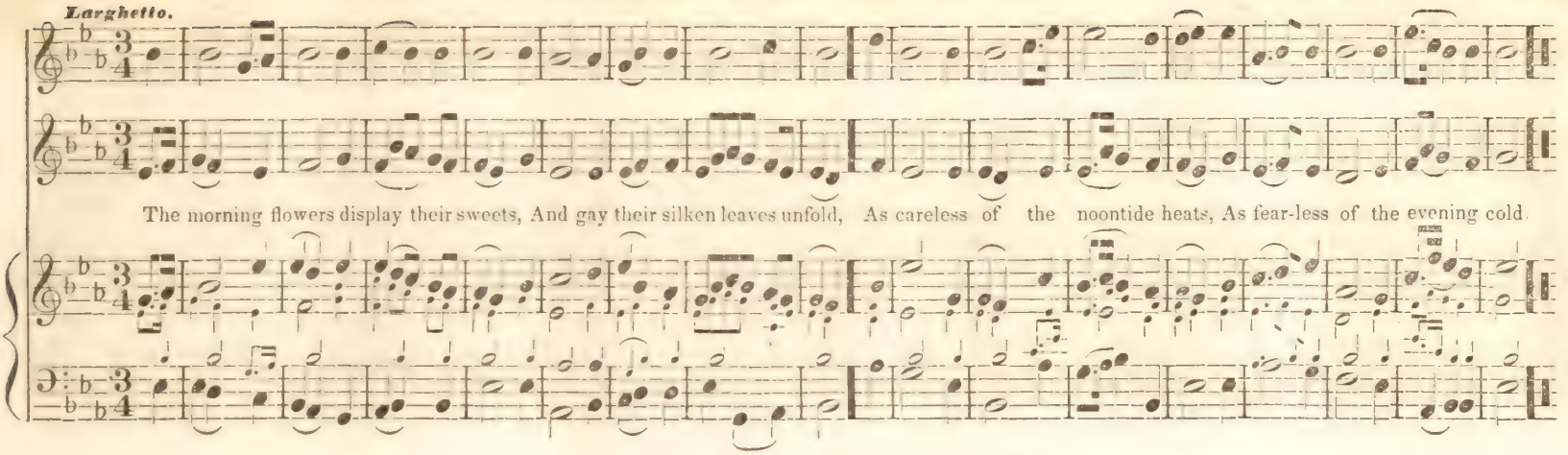
Con Spirito.

p *f*

I send the joys of earth a - way, Away, ye tempt-ers of the mind; False as the smooth de- ceit- ful sea, And empty as the whistling wind.

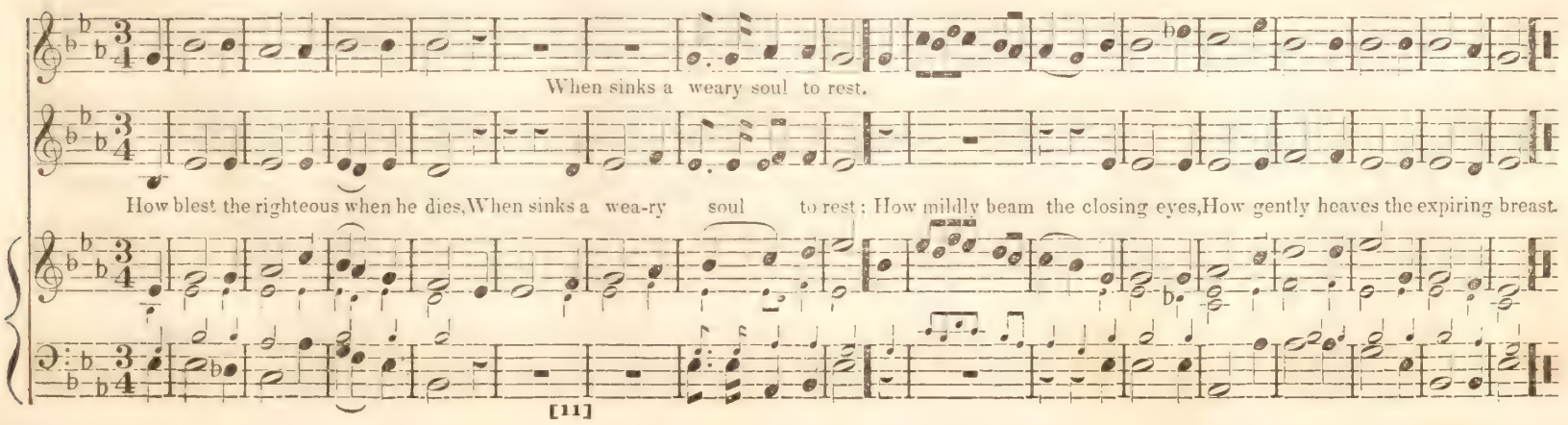
CHELTENHAM. L. M.

Subject from SMITH.



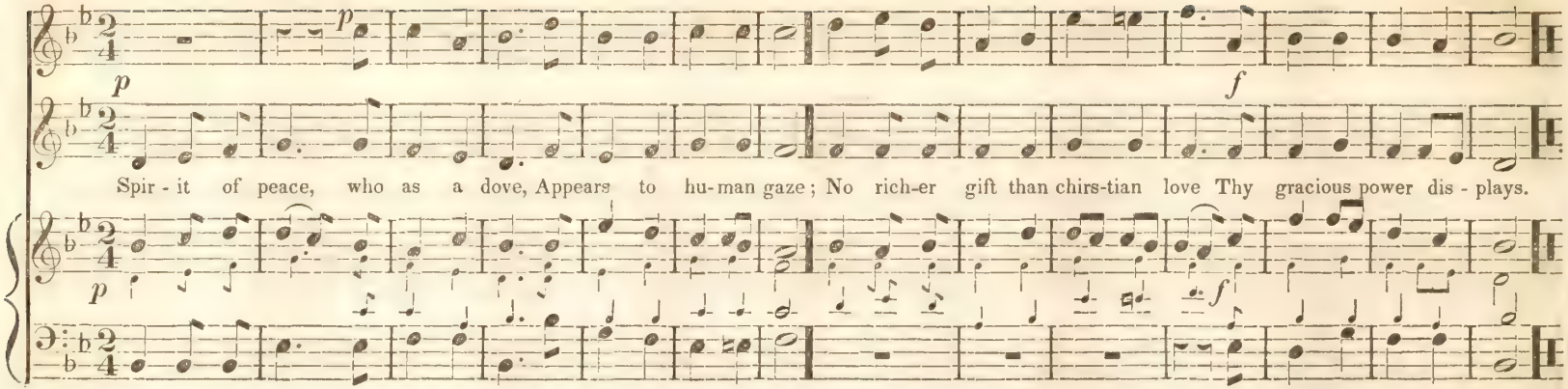
MOUNT AUBURN. L. M.

Subject from BENNETT.



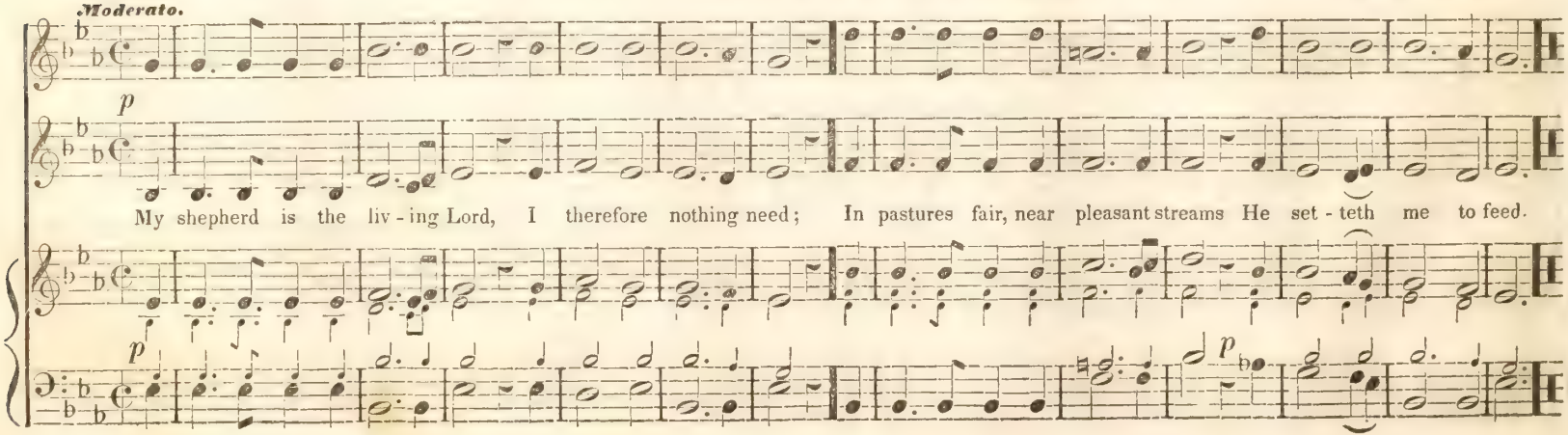
AIRAM. C. M.

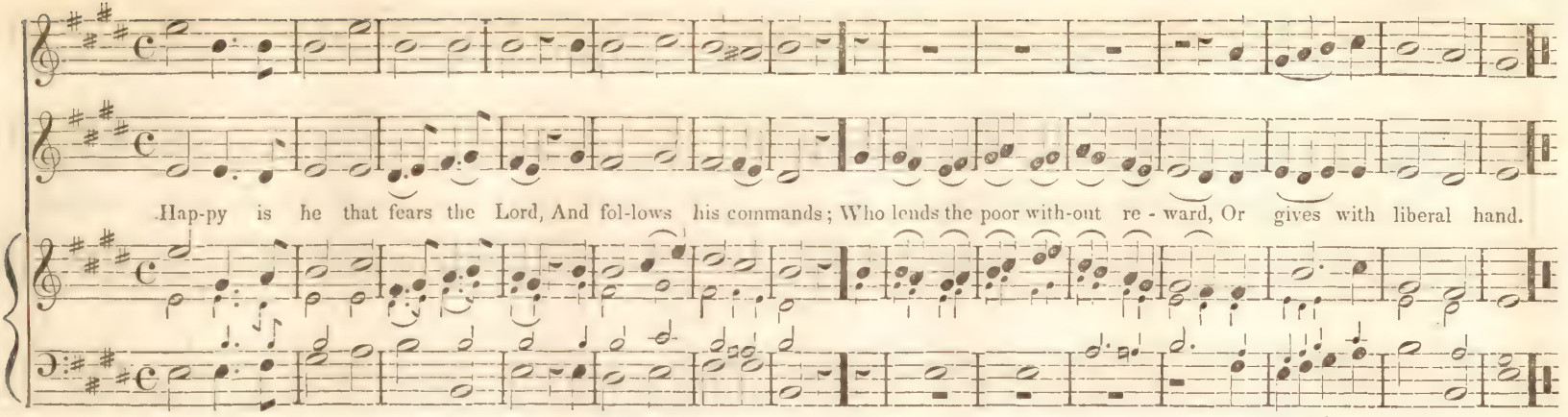
COMER.



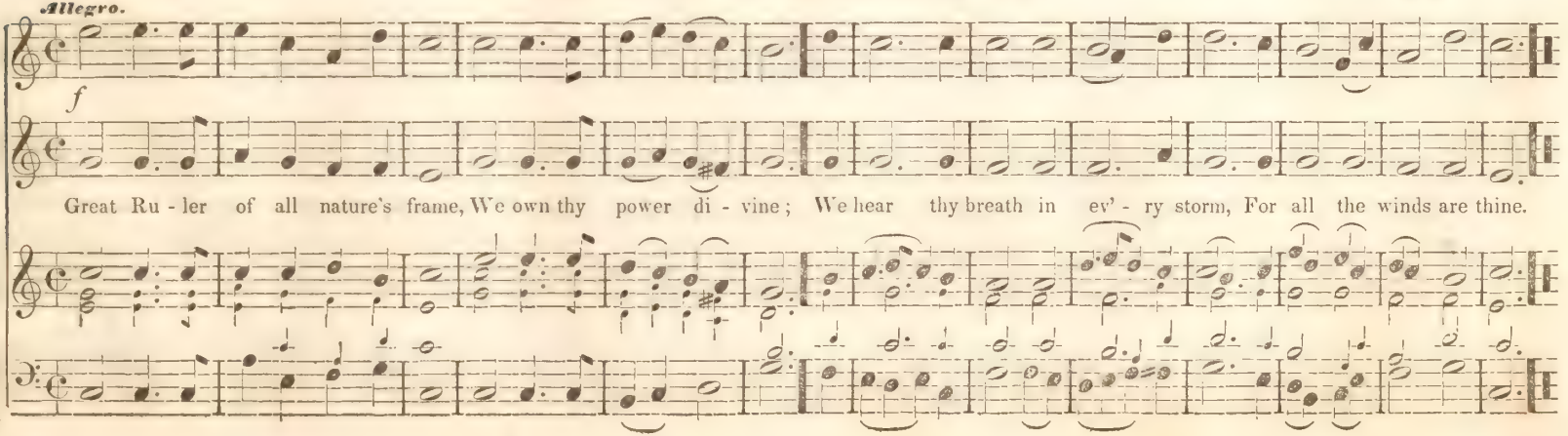
VINEYARD. C. M. HYMN CHANT.

WINCHESTER.

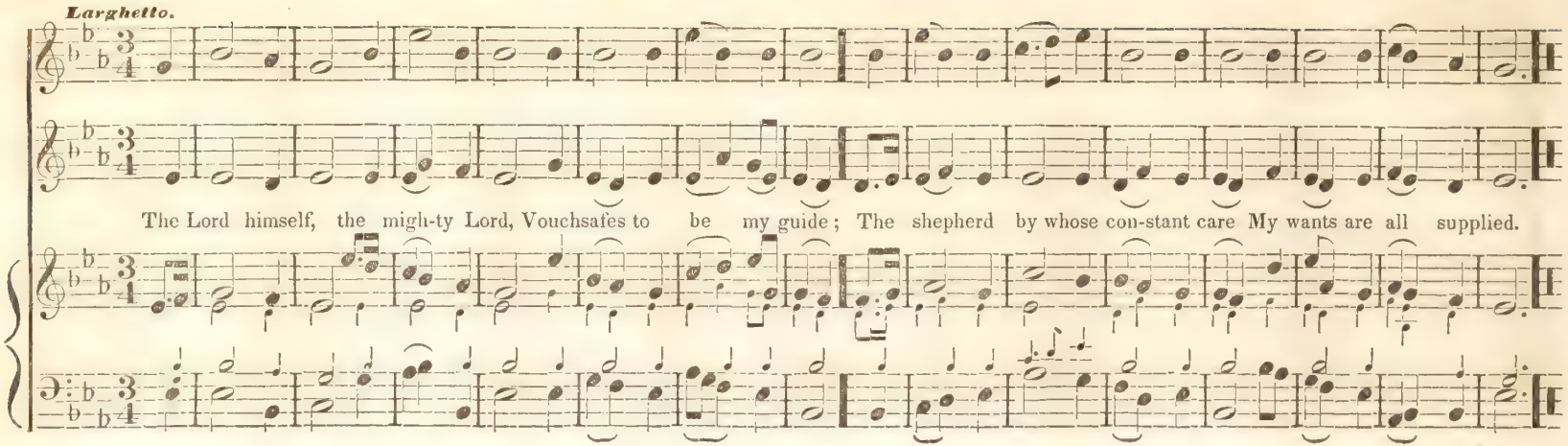




CHARLCOMB. C. M.

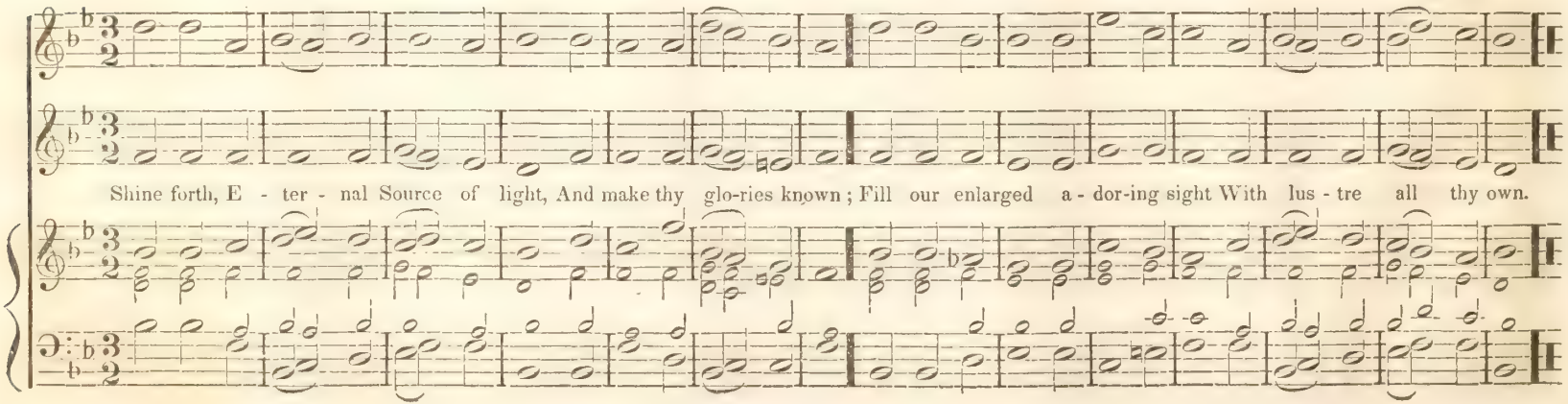
COMER.

CHARMOUTH. C. M.

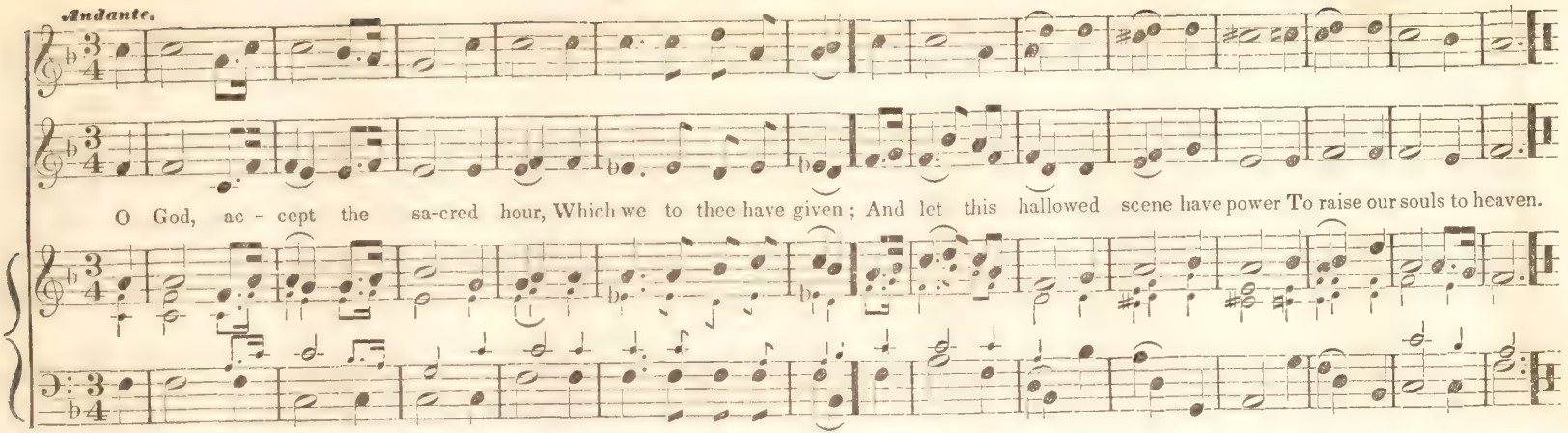
DR. WAINWRIGHT.



BEACON HILL. C. M.

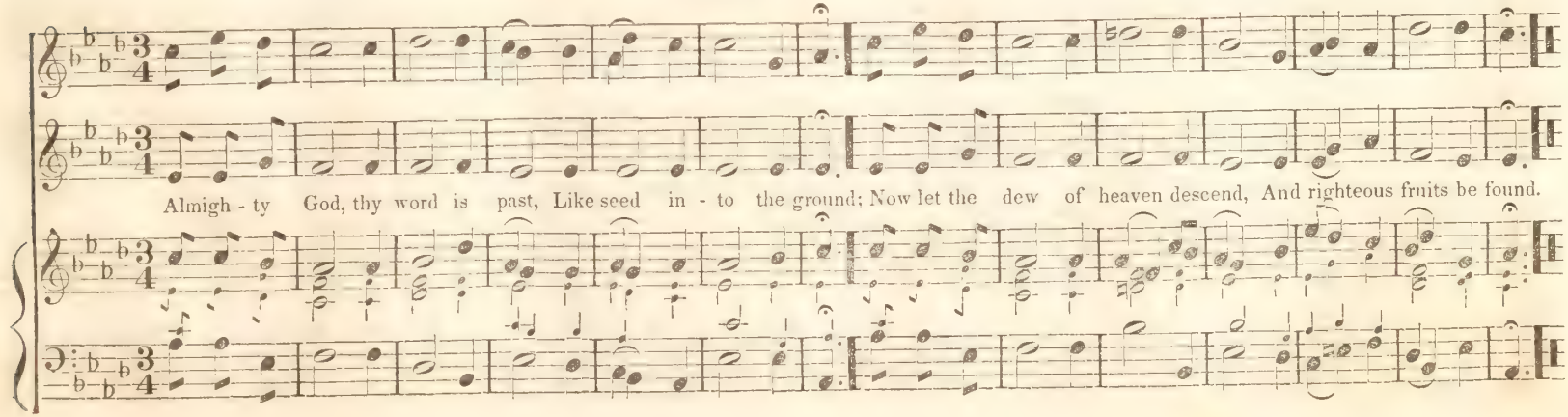
SUMPTER.



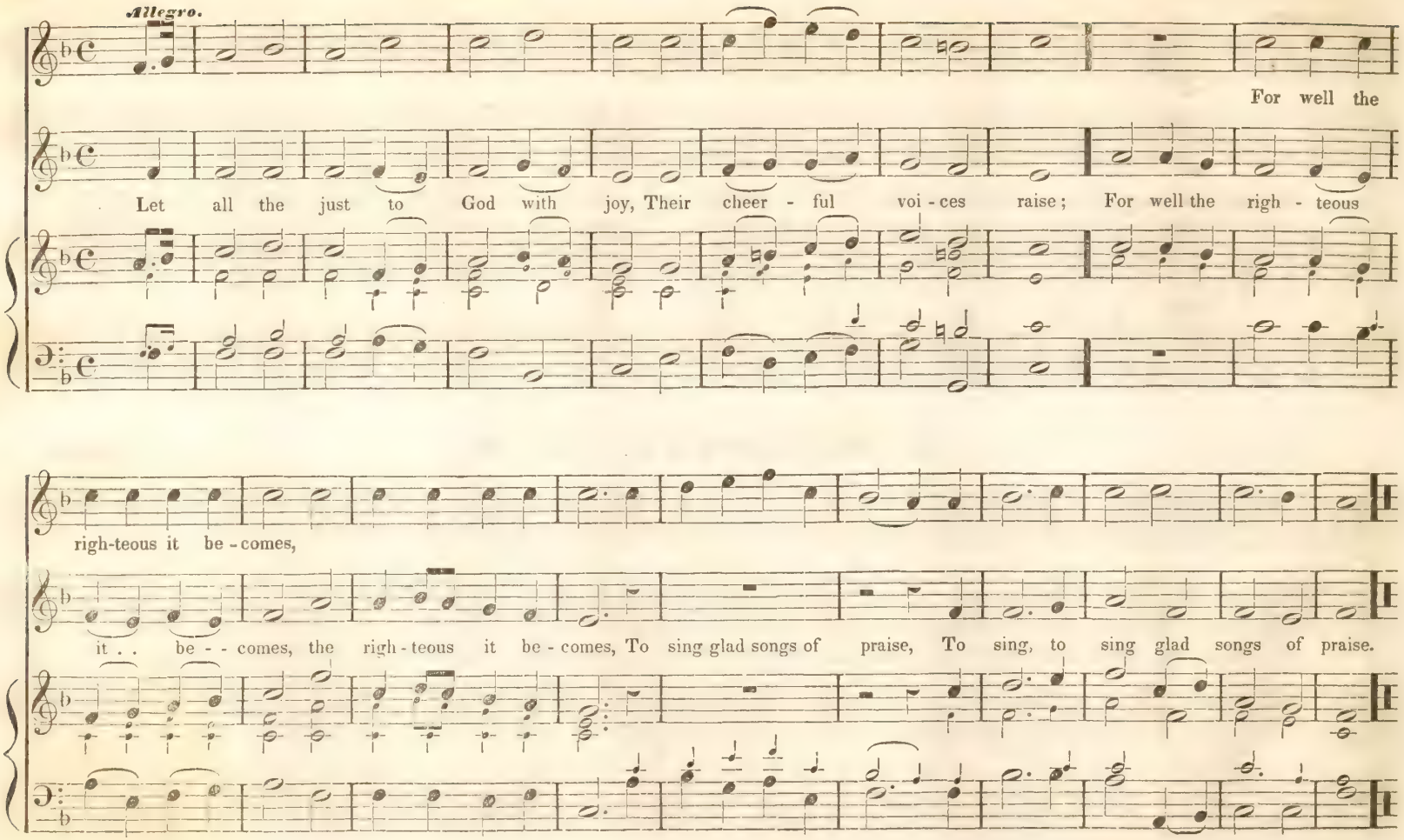


ILCHESTER. C. M.

COMER.

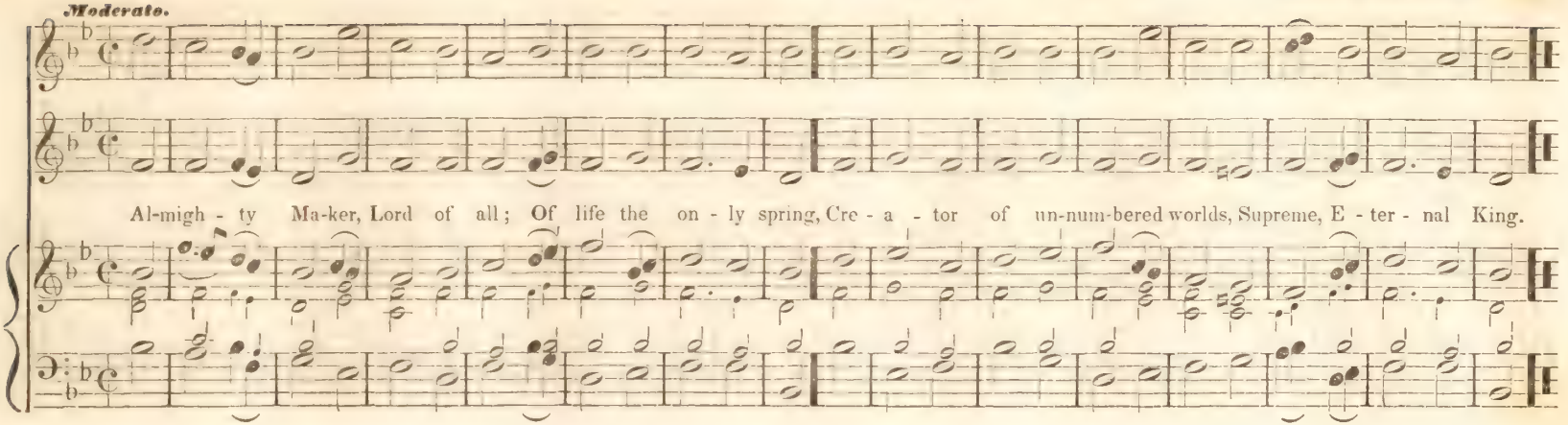


GODFREY. C. M.

BRODERIP.

ST. STEPHENS. C. M.

REV. WM. JONES.

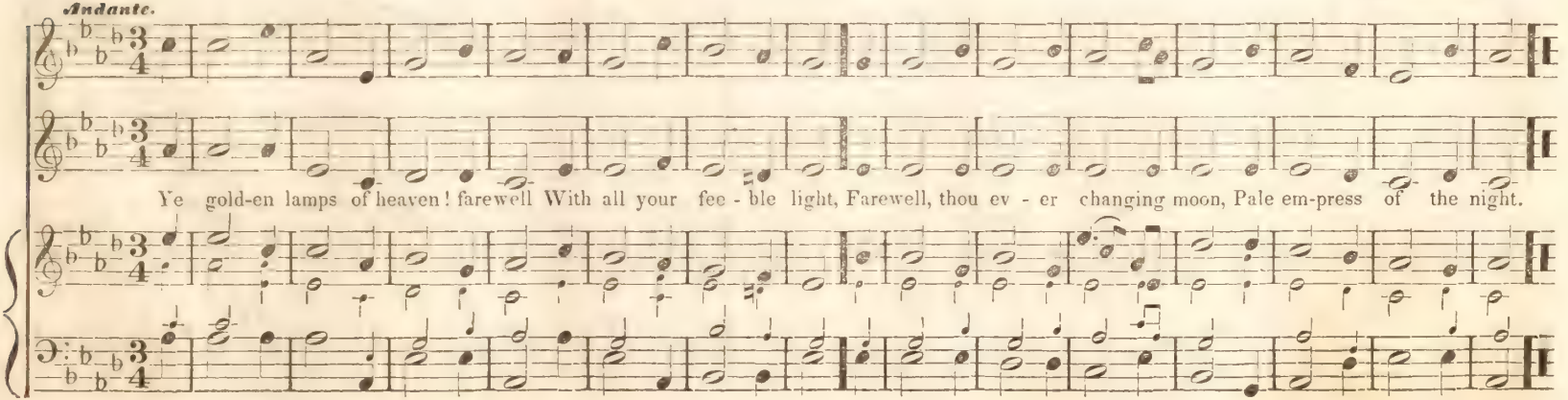
Moderato.



AVON. C. M.

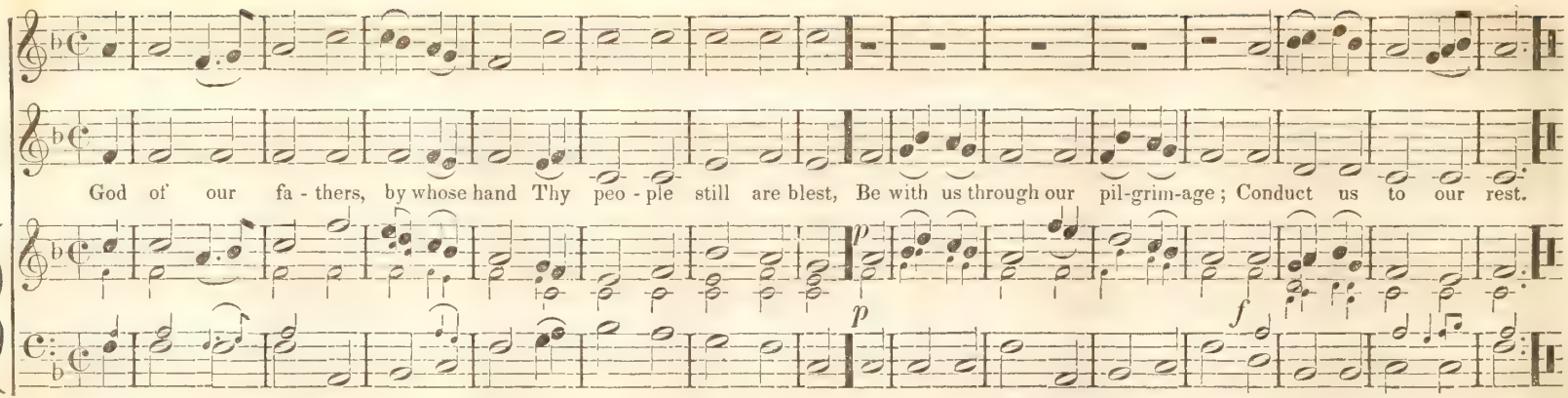
NEUKOMM.

Andante.



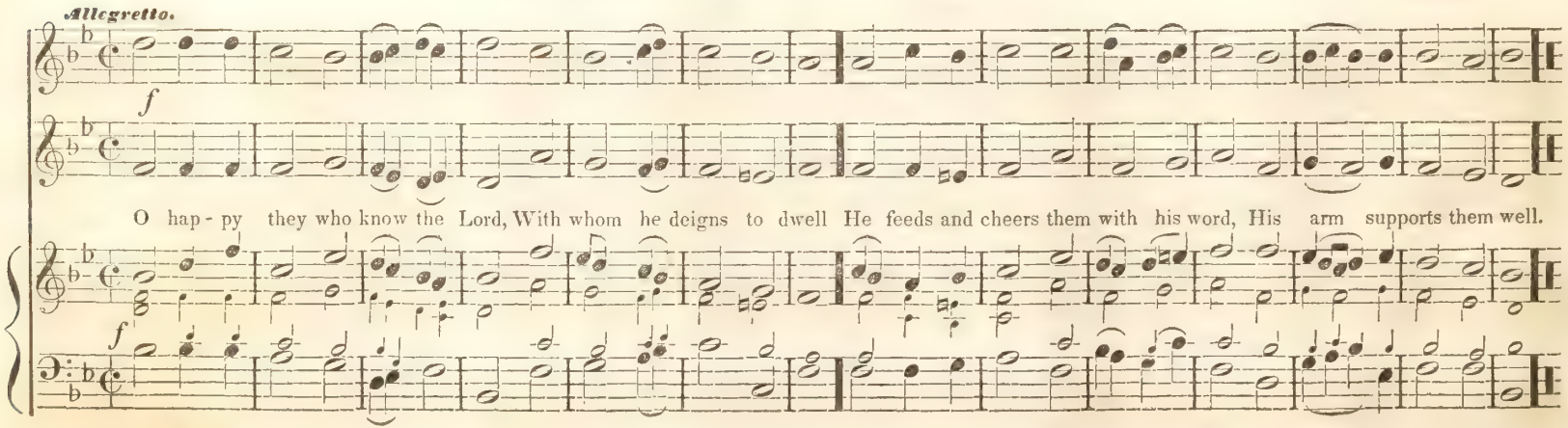
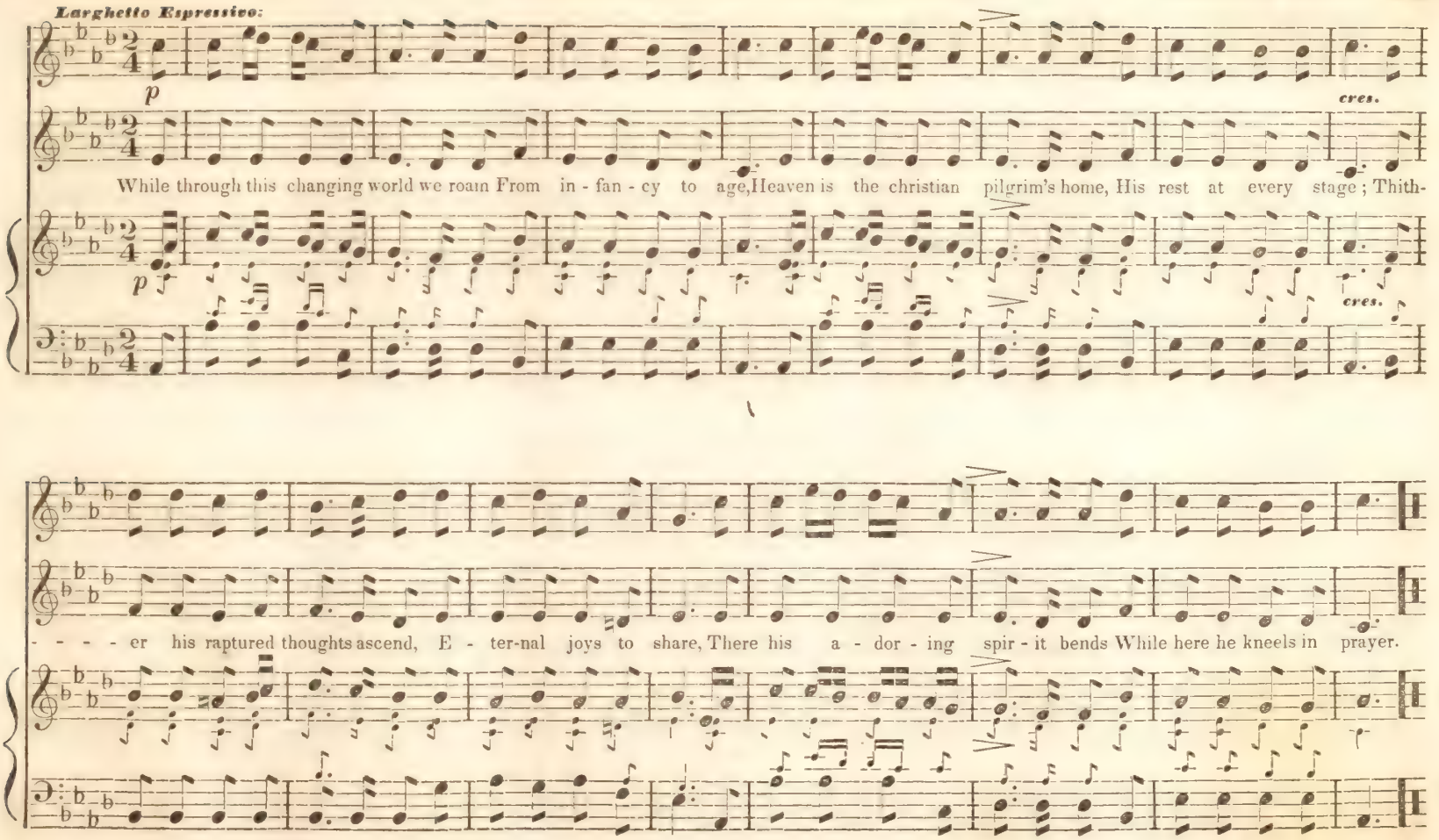
KENT. C. M.

MORNINGTON.



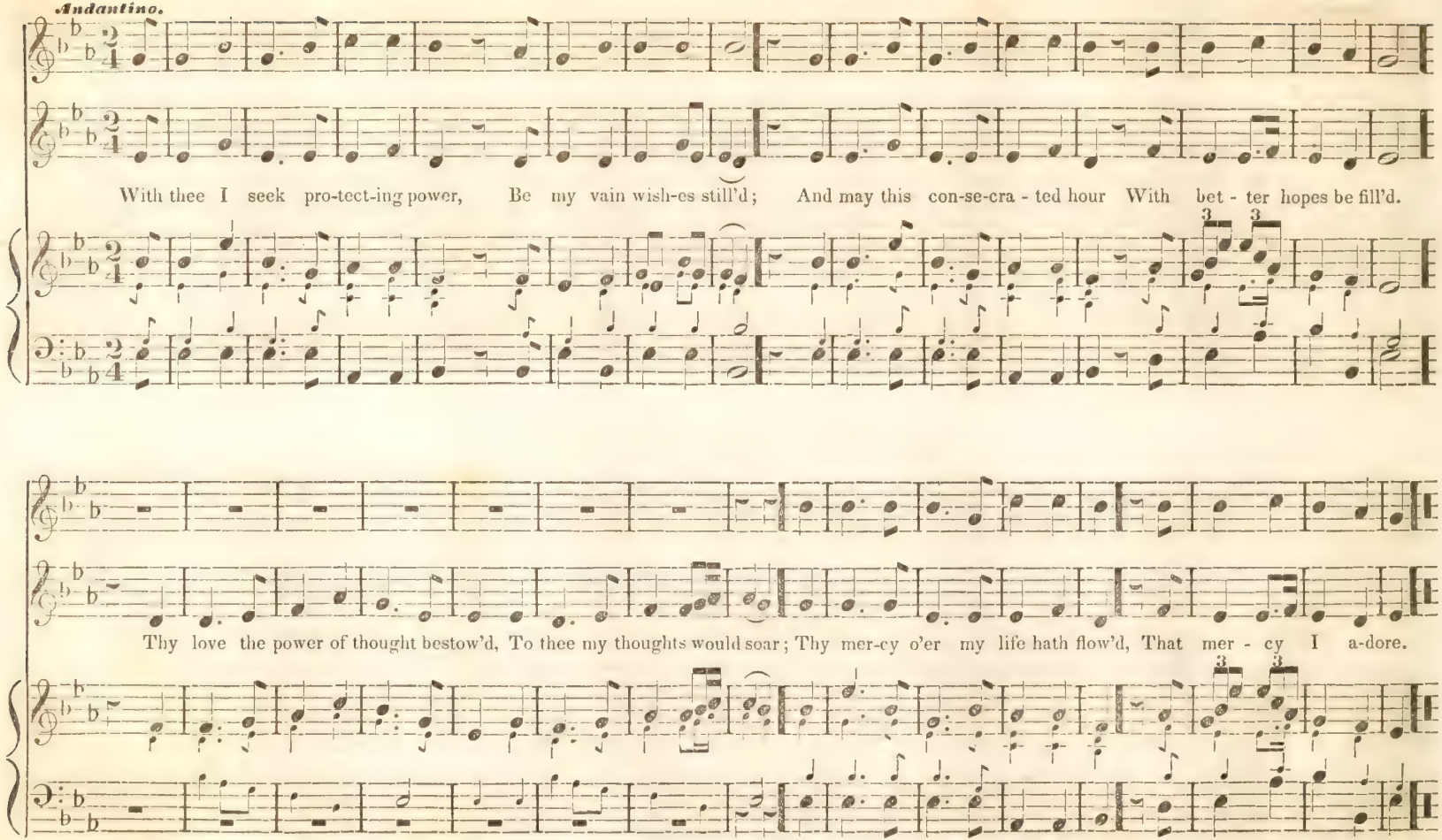
ZION HILL. C. M.

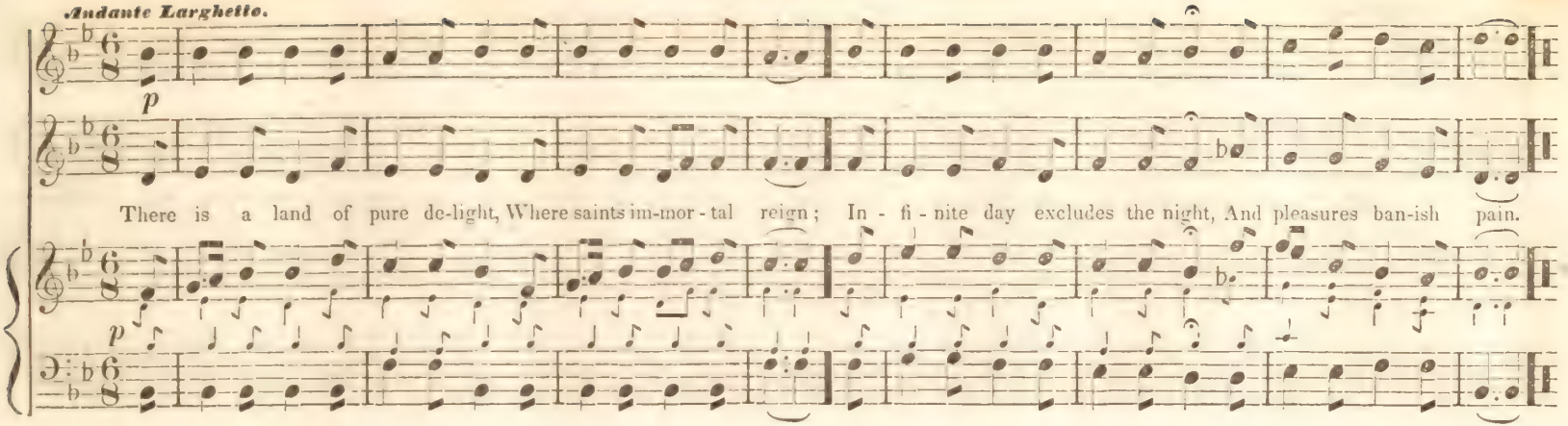
W. J. WHITE.

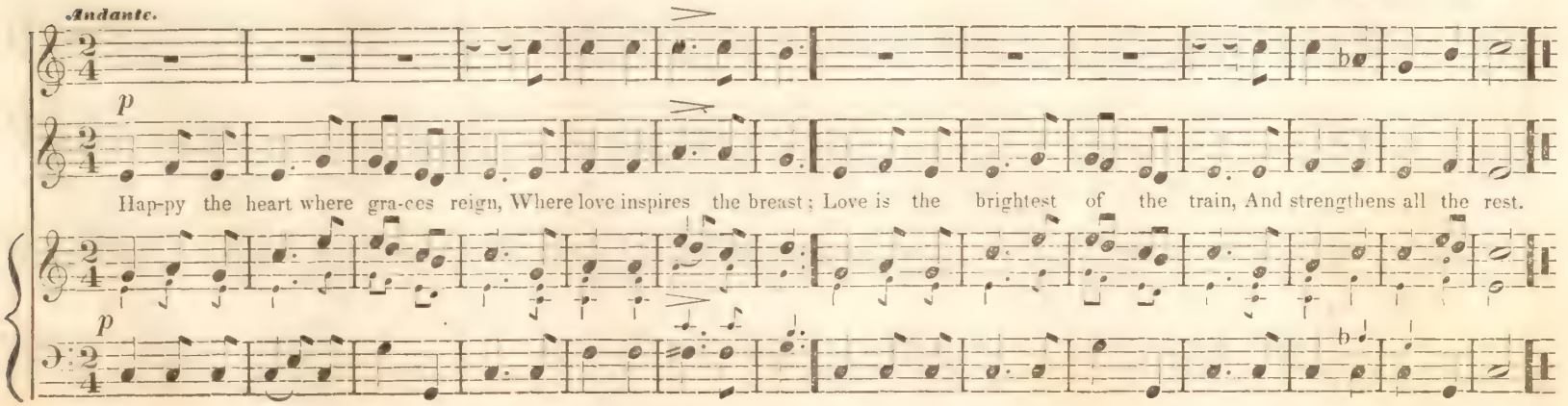


Larghetto Espressivo.
p
cres.
While through this changing world we roam From in - fan - cy to age, Heaven is the christian pilgrim's home, His rest at every stage; Thith-
p
cres.
- - - - er his raptured thoughts ascend, E - ter-nal joys to share, There his a - dor - ing spir - it bends While here he kneels in prayer.

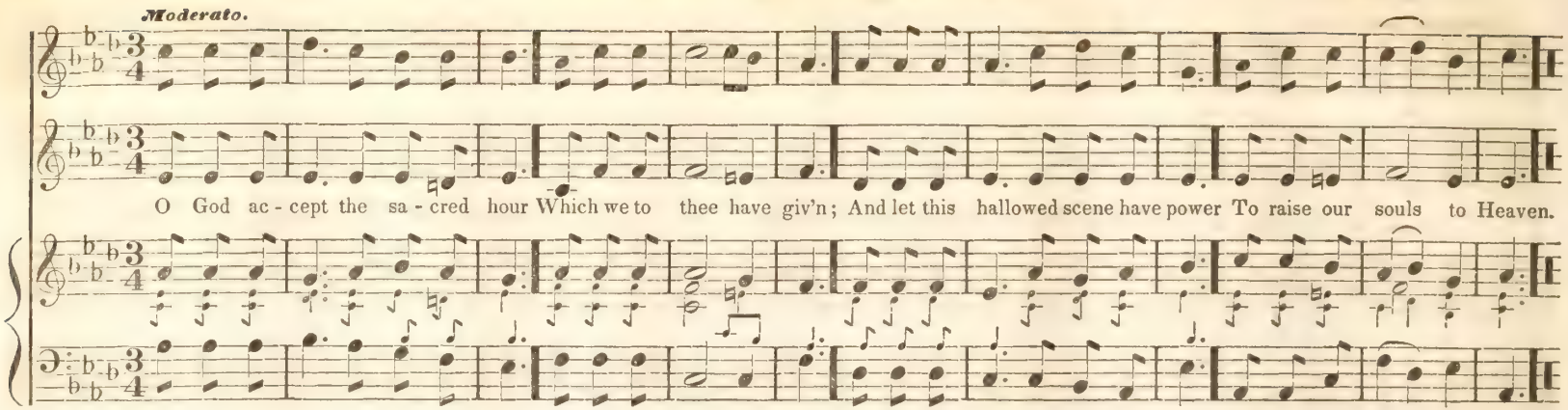
BRATTLE STREET. C. M. DOUBLE. PLEYEL.

Andantino.

CANAAN. C. M.

SUBJECT FROM BISHOP.

HAPPINESS. C. M.

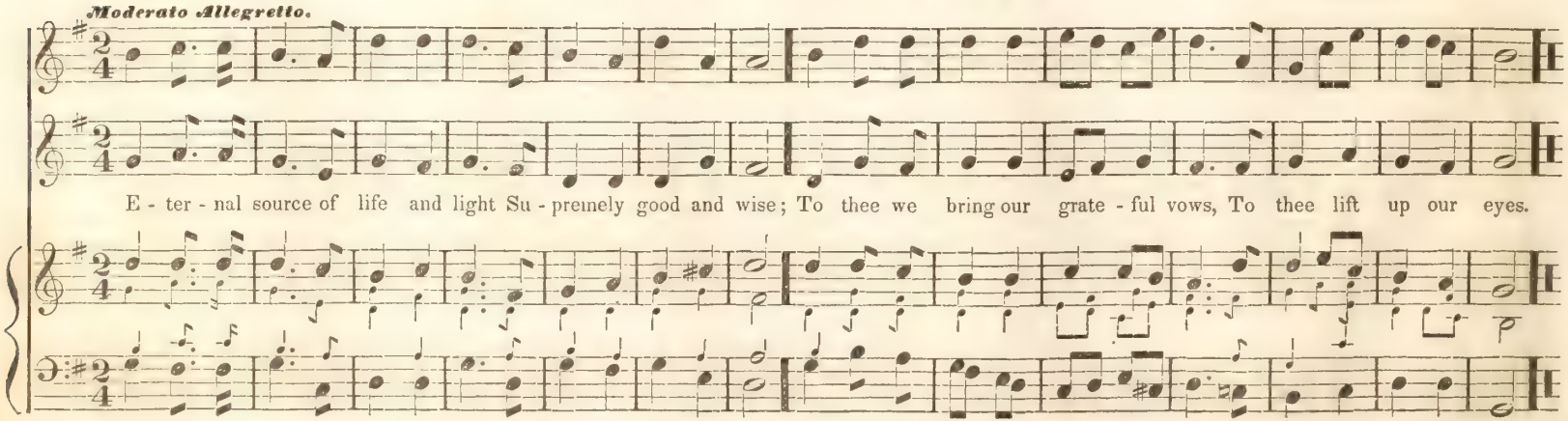
SUBJECT FROM RINK.

INSTITUTE CHANT. C. M.

COMER.



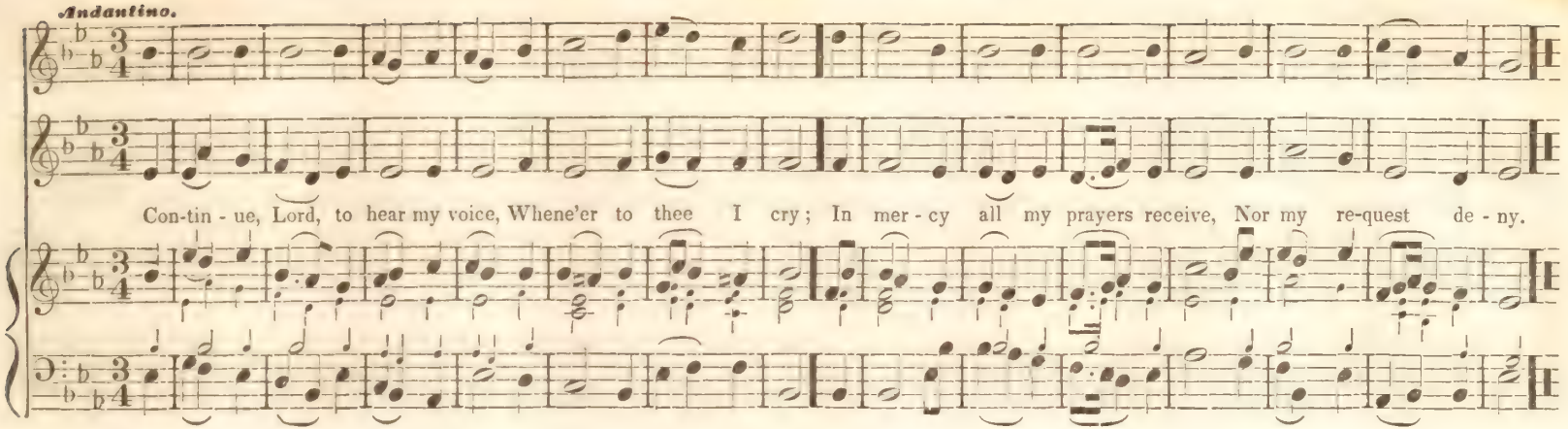
BOYLSTON. C. M.

HOLYOKE COLL.



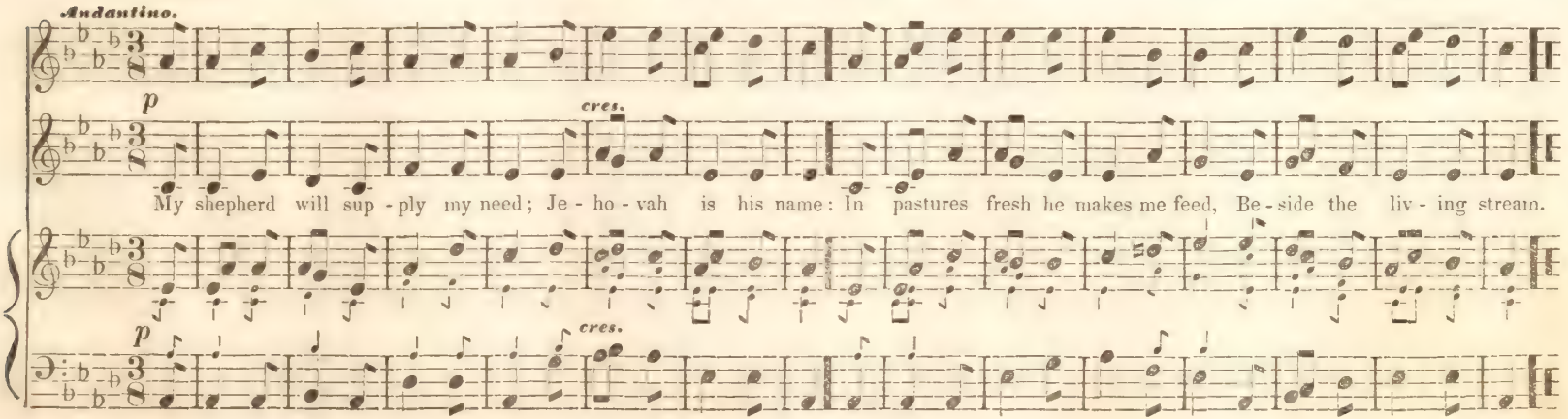
HAVANNAH. C. M.

DR. HARRINGTON.



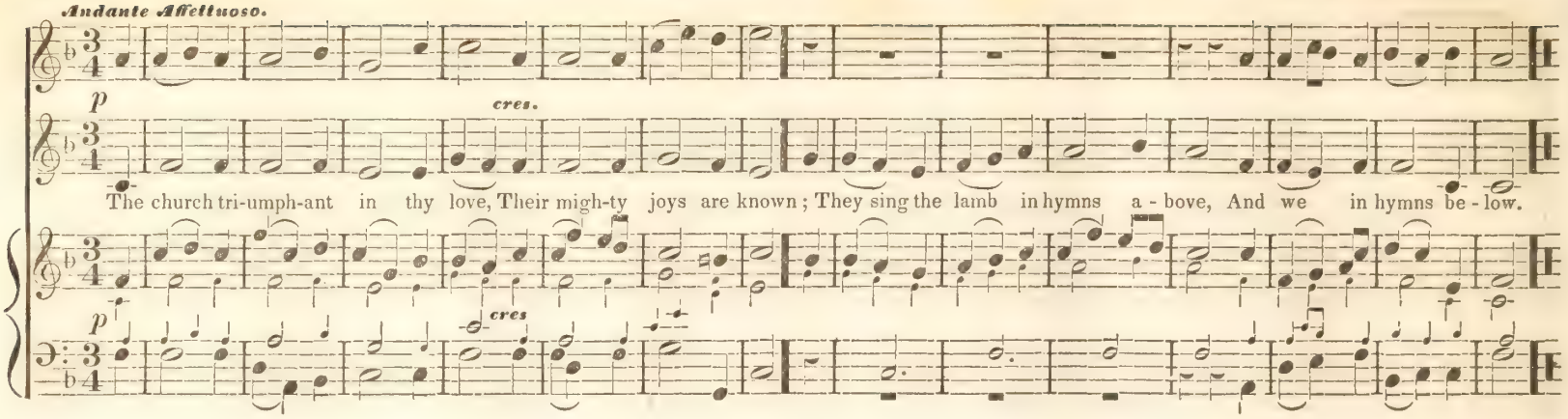
SHEPHERD. C. M.

L. MARSHALL.

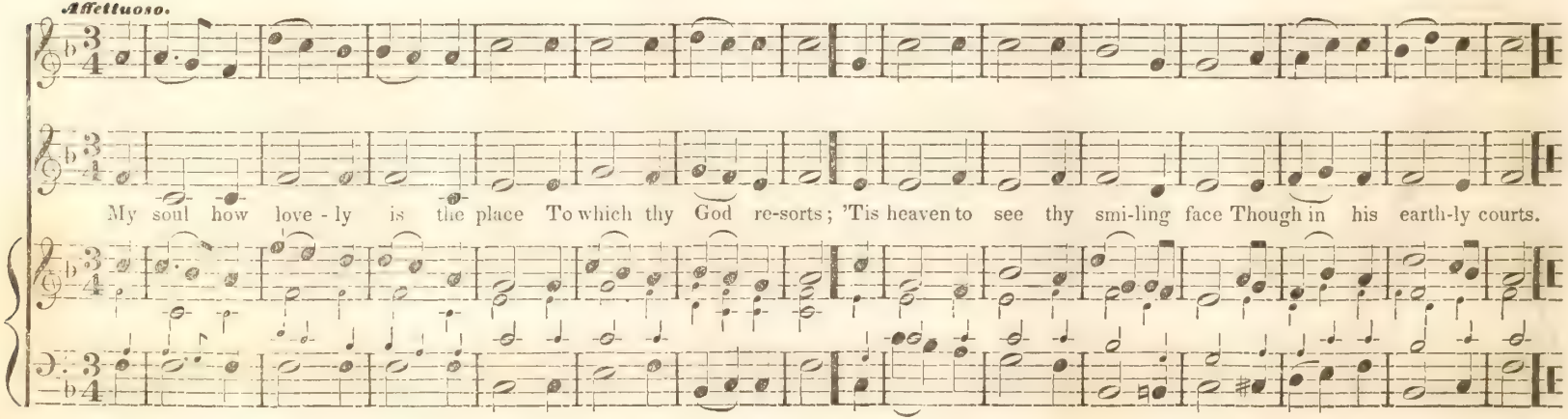


STOUGHTON. C. M.

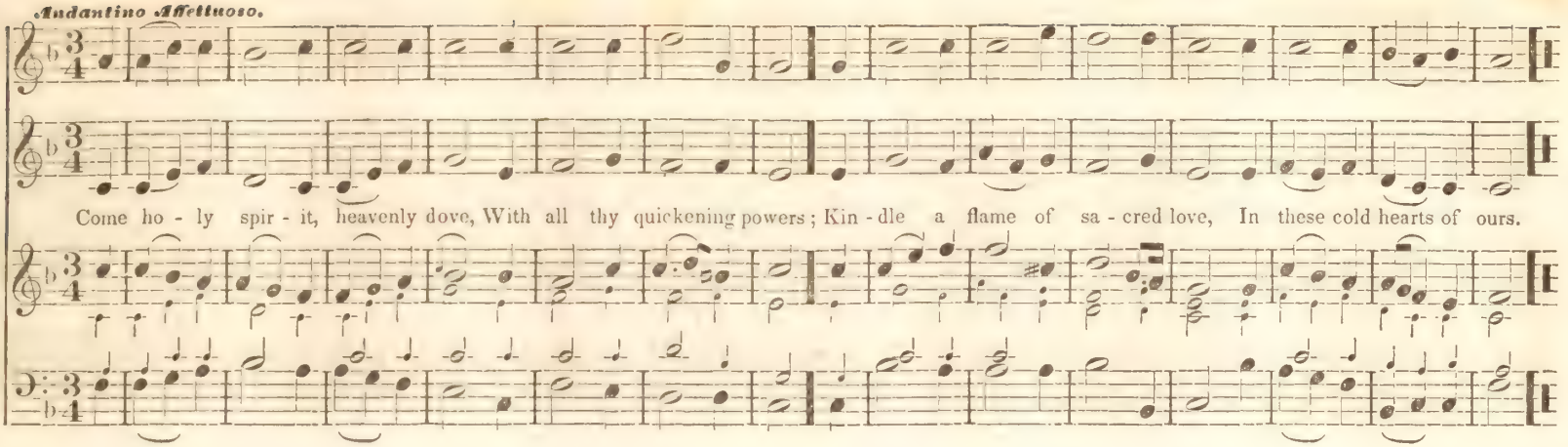
SUBJECT FROM **BELCHER.**



LAMBRIDGE. C. M.

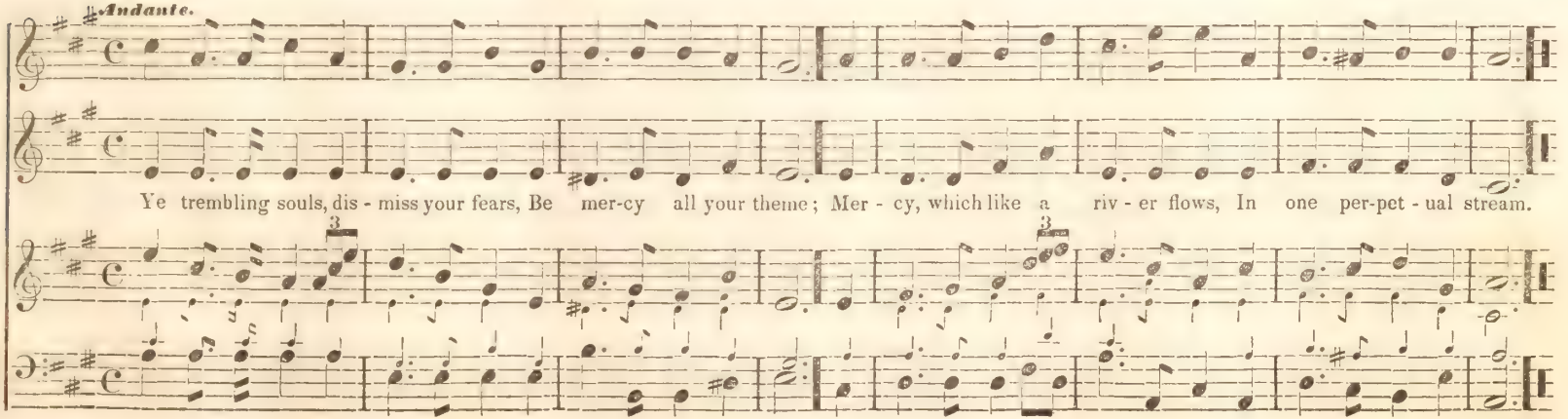
COMER.

DEVOTION. C. M.

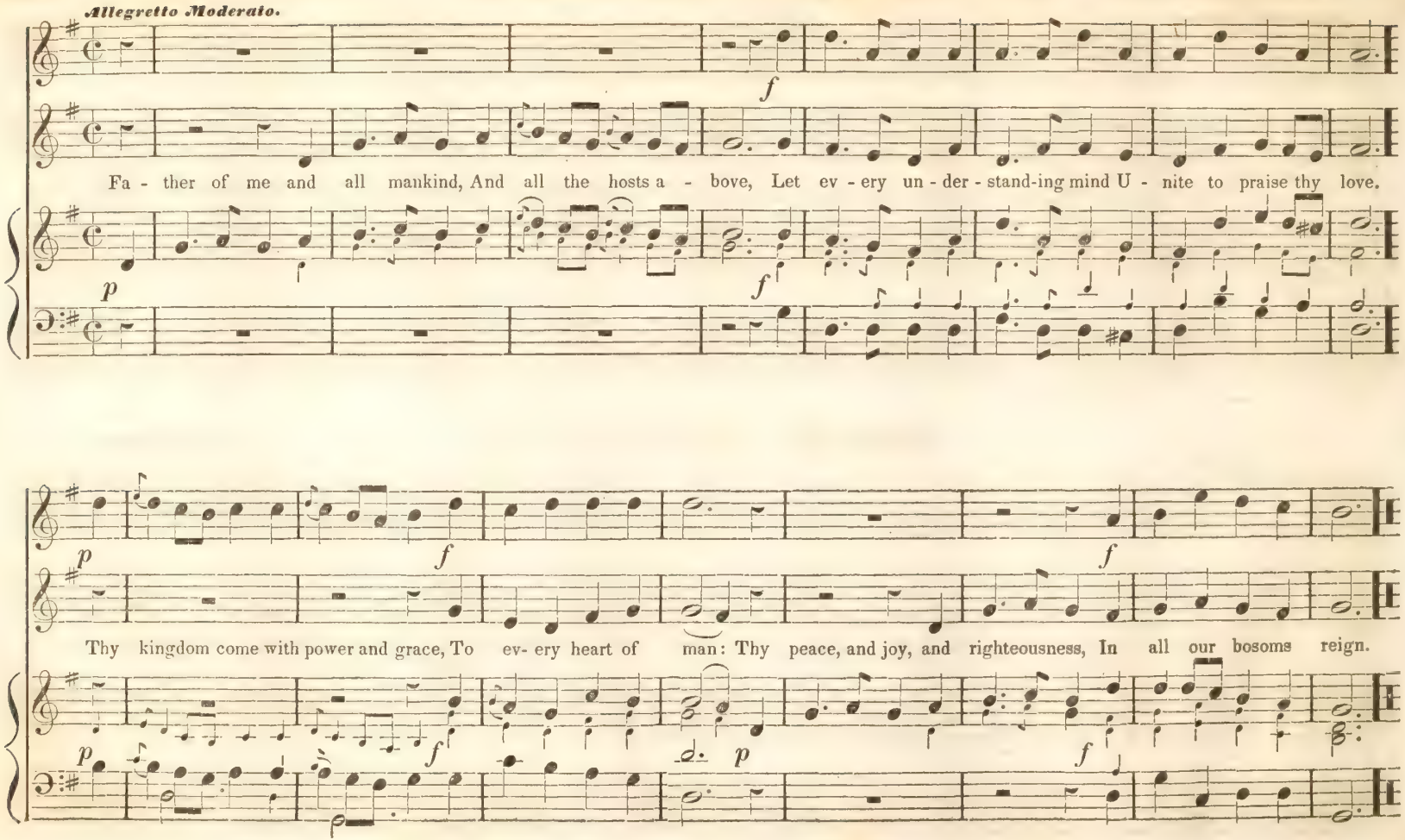
STEVENSON, WITH ALTERATIONS.



MERCY. C. M.

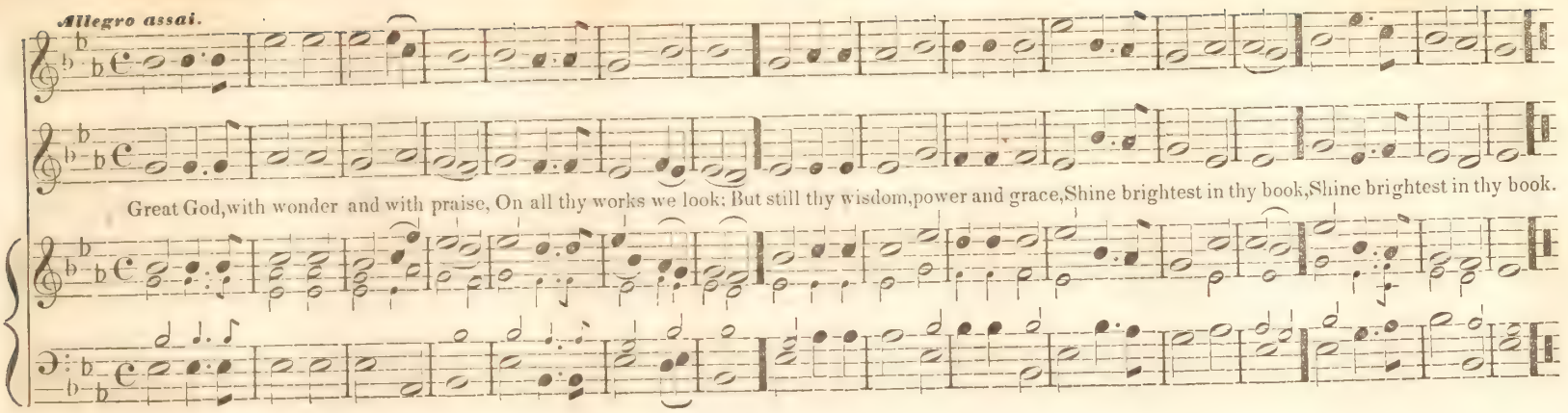
S. J. STEVENSON.



STOKE NEWINGTON. C. M. DOUBLE. DR. ARNE.

ROCKBRIDGE. C. M.

T. WILLIAMS.

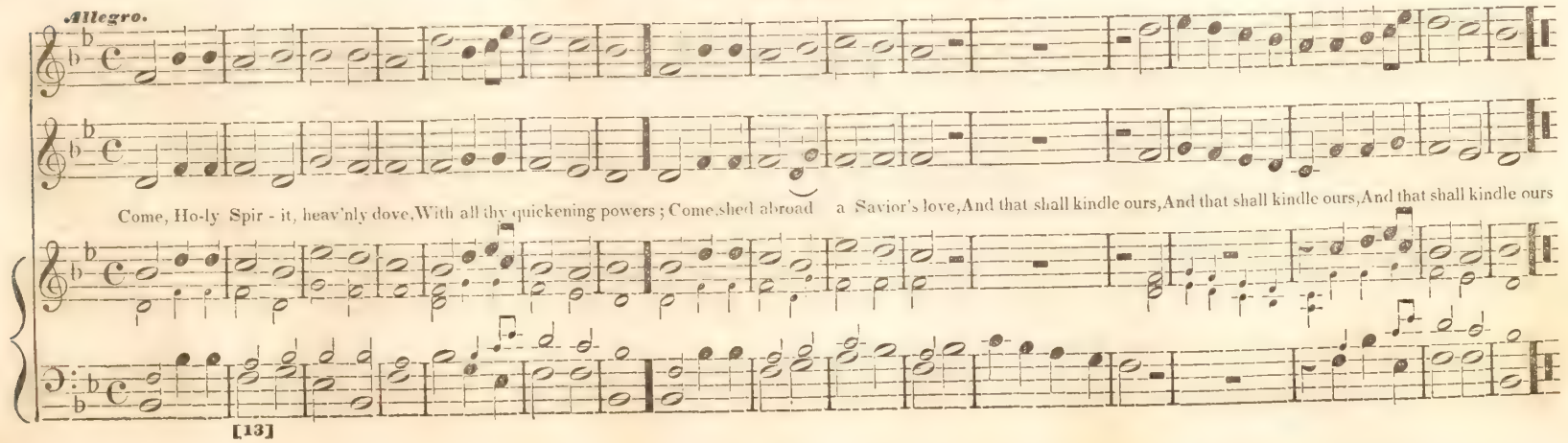
Allegro assai.



CAMBRIDGE. C. M.

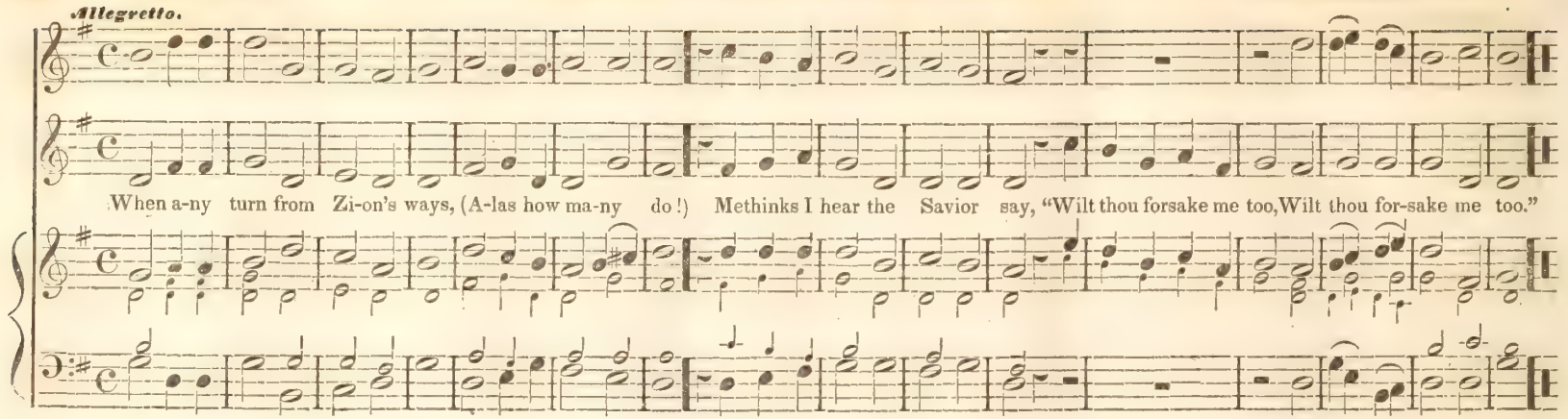
DR. RANDALL.

Allegro.



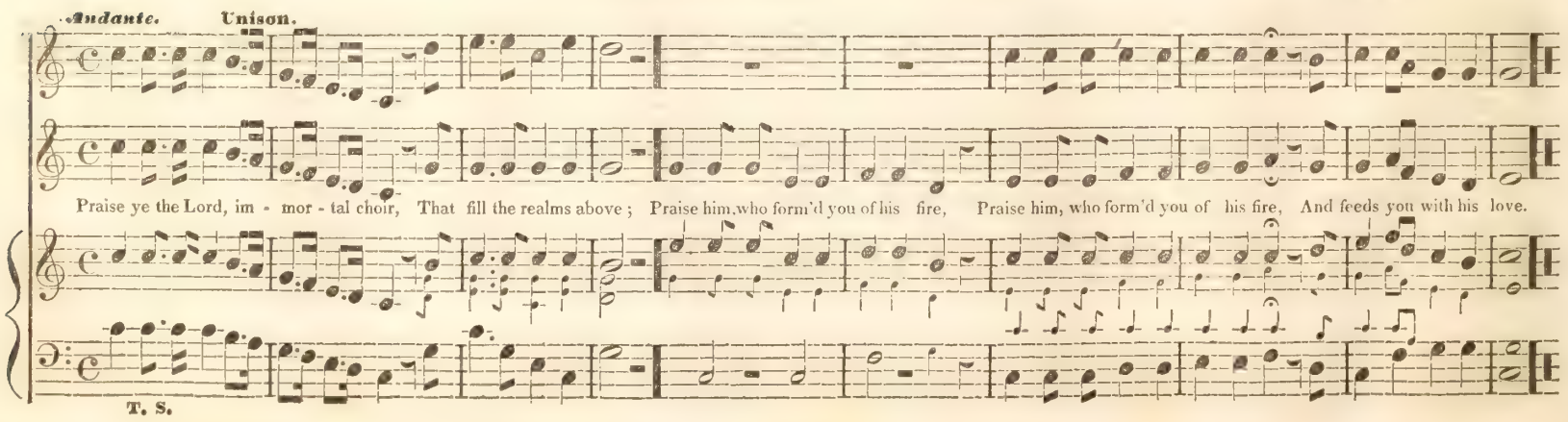
BURTON. C. M.

W. J. WHITE.



PEMBROKE. C. M.

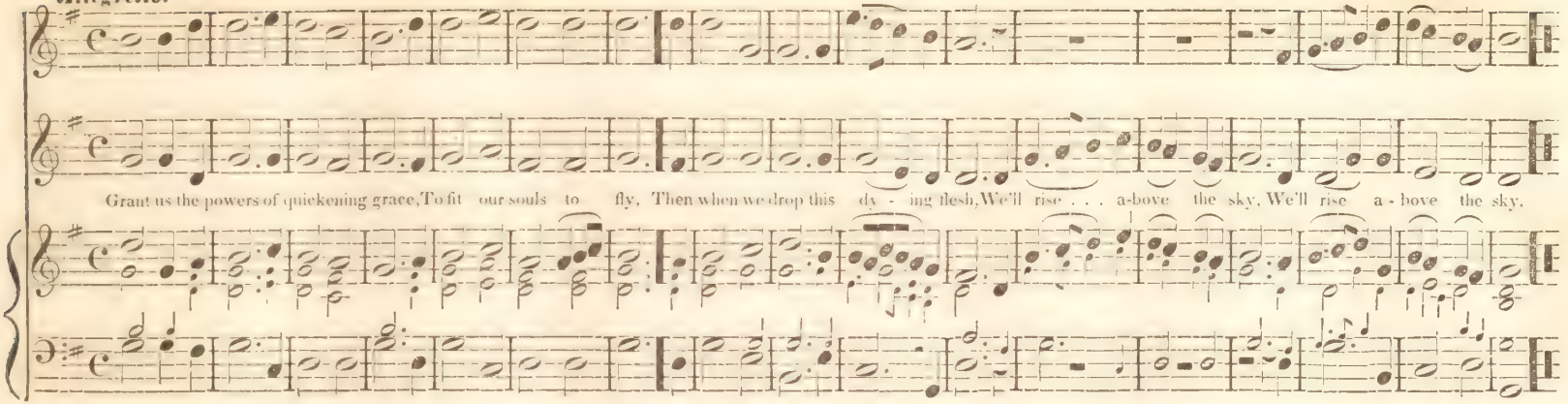
DALMER.



GREENWICH. C. M.

DR. MADAN.

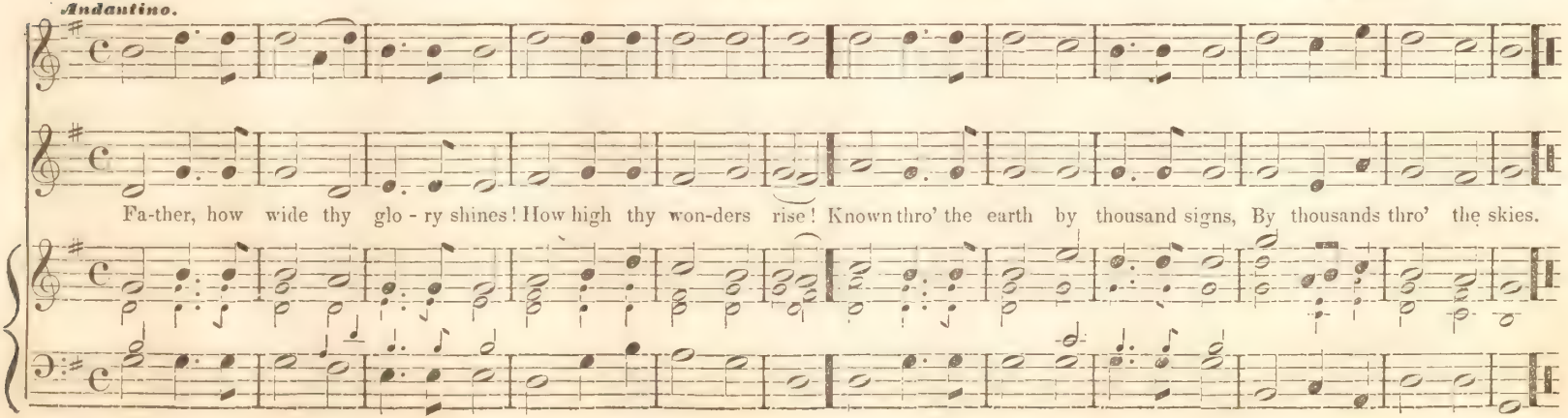
Allegretto.



ARLINGTON. C. M.

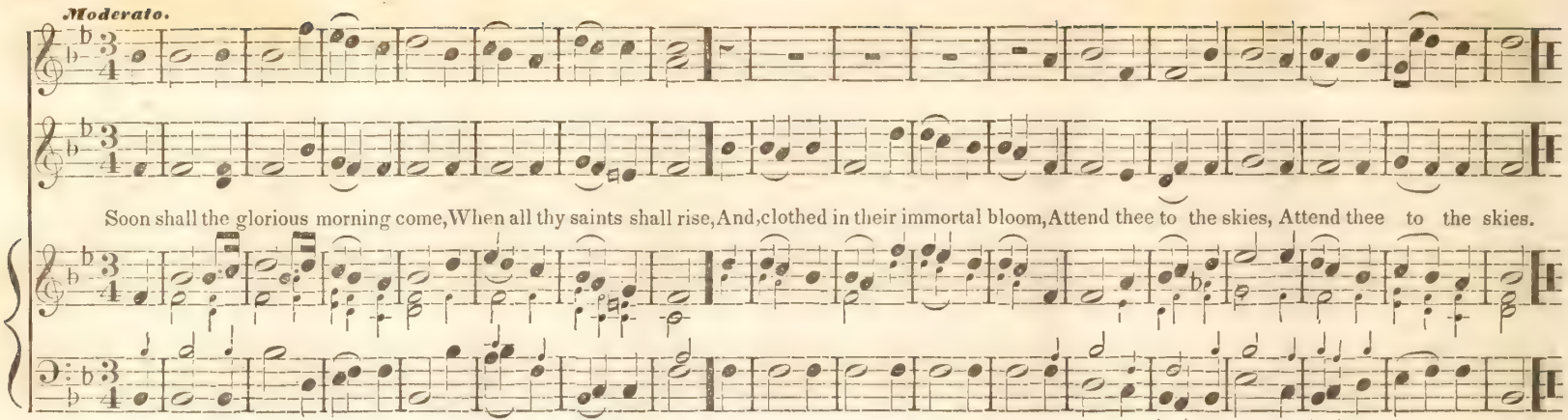
DR. ARNE.

Andantino.



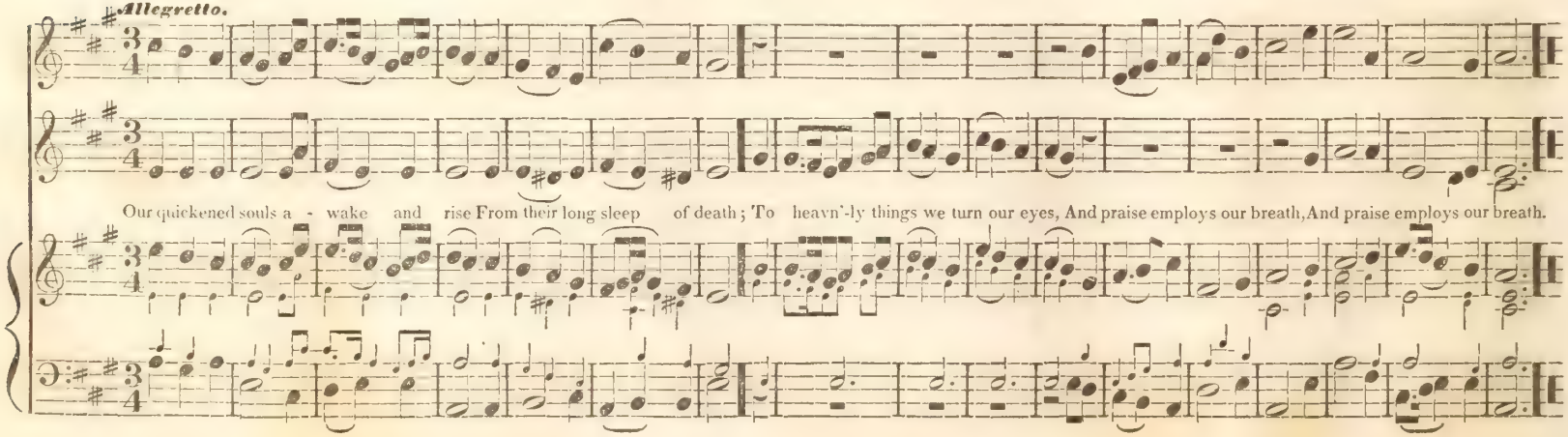
SWANWICK. C. M.

J. LUCAS.



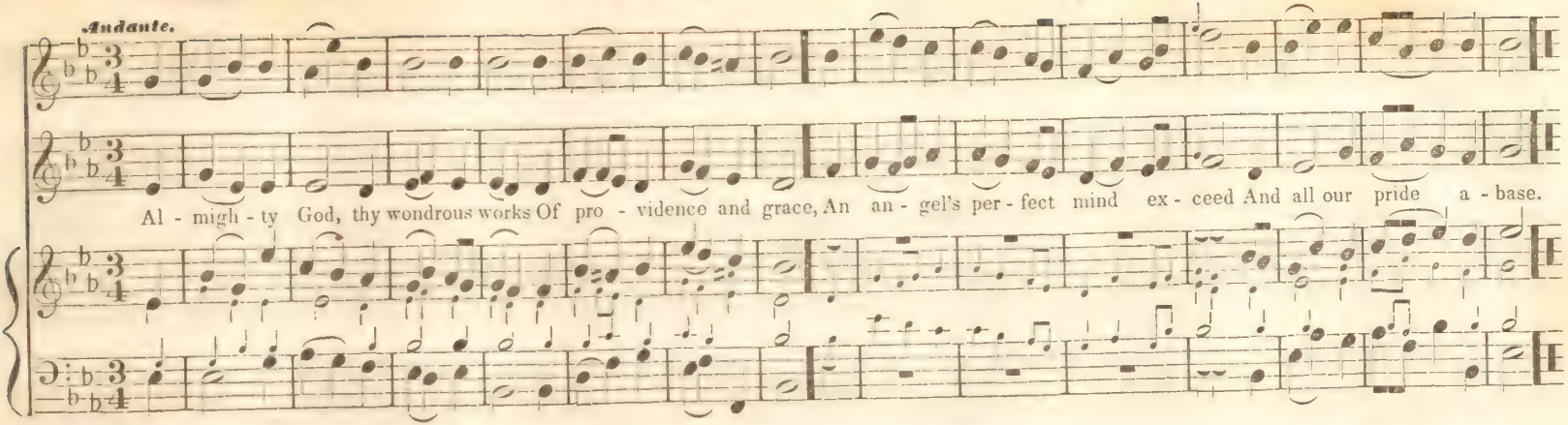
WICKLOW. C. M.

WEYMAN.



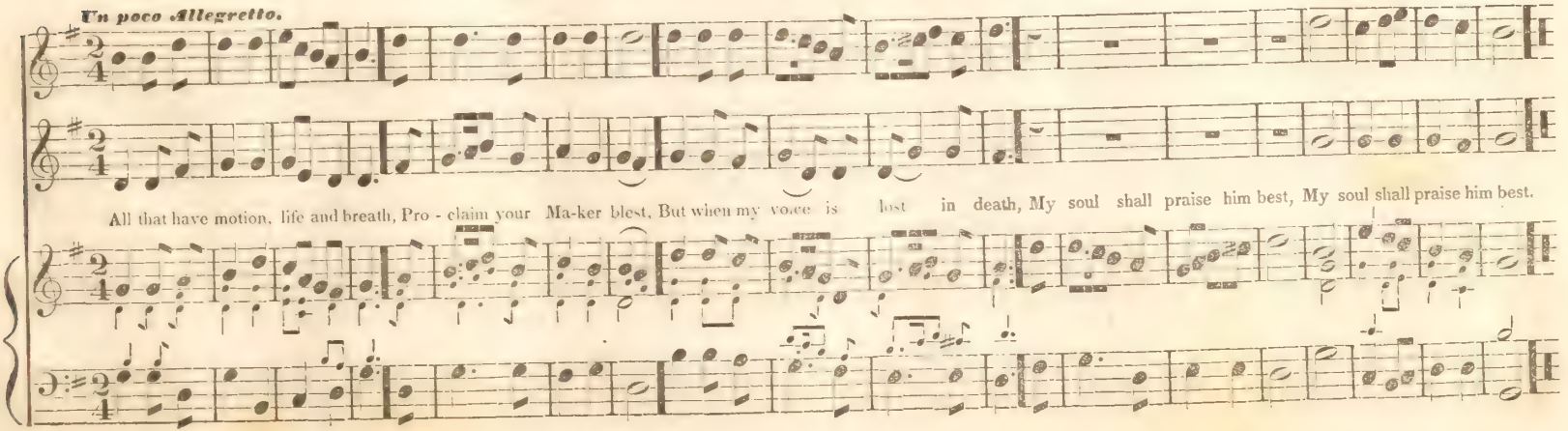
HOLINESS. C. M.

W. B. WATFORD.



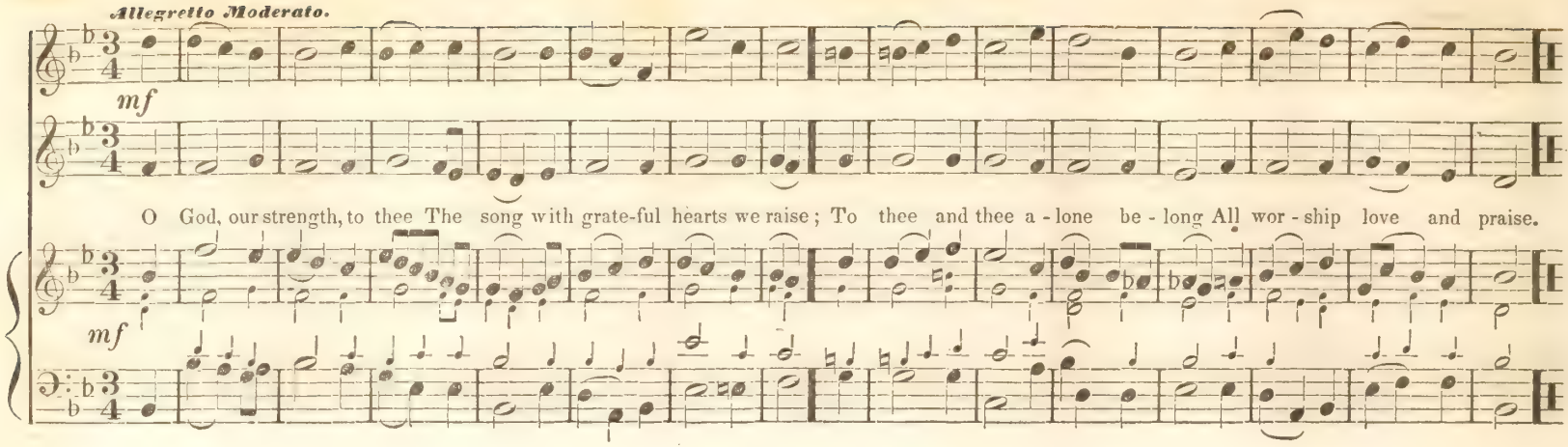
WINBORN. C. M.

CUZZENS.



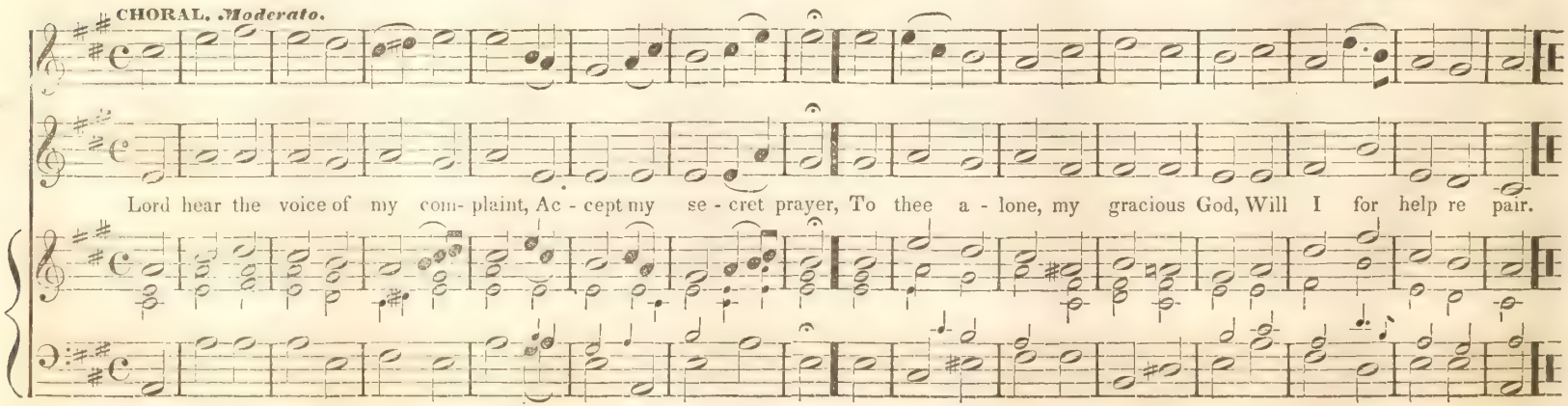
WORSHIP. C. M.

W. B. WATFORD.



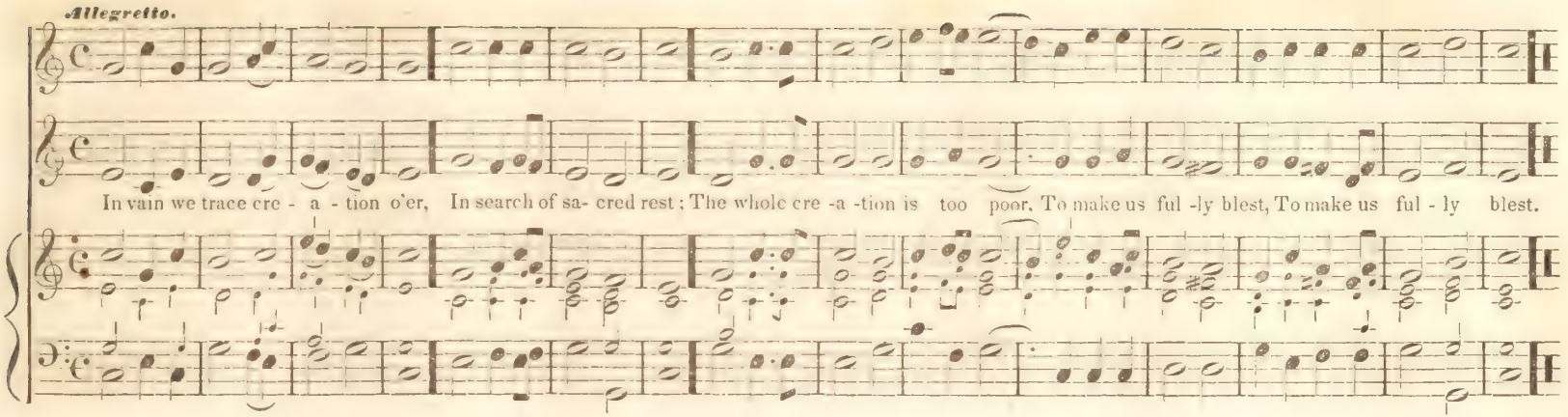
RESIGNATION. C. M.

D. R. NEWHALL.



BARTON. C. M.

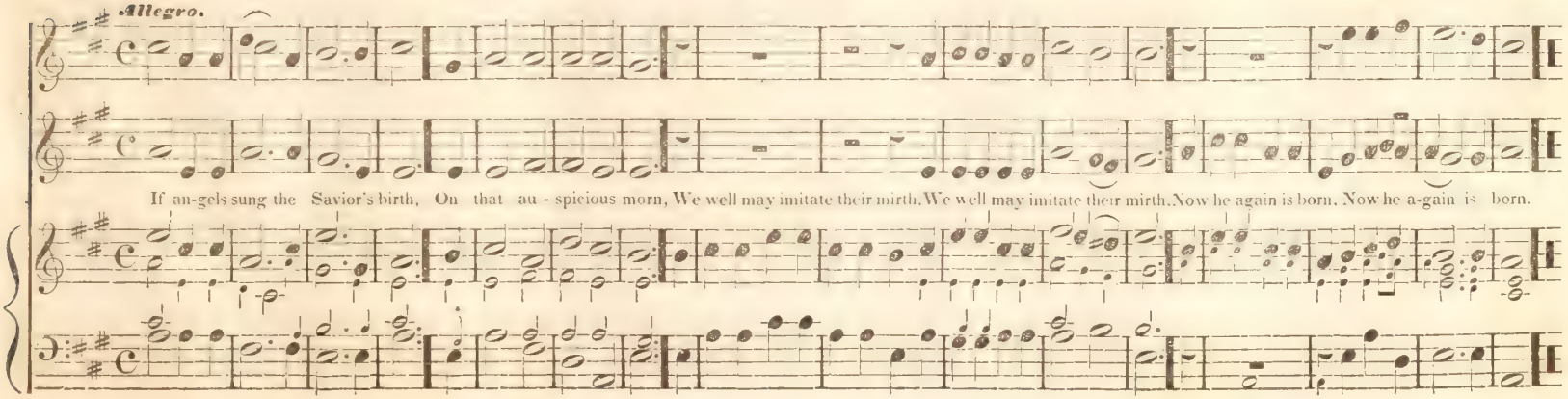
Allegretto.



MILFORD. C. M.

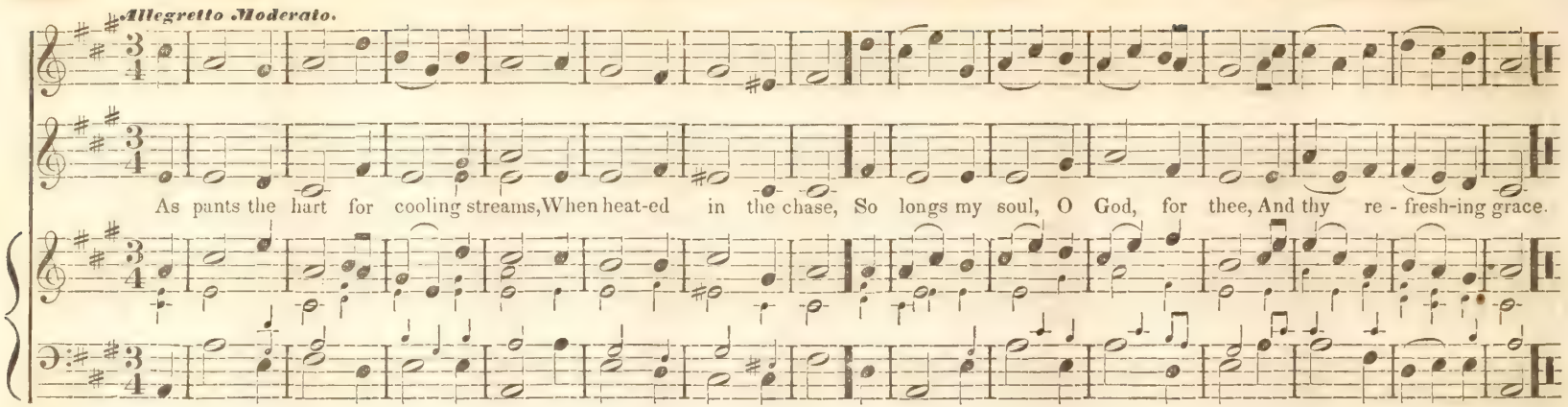
J. STEPHENSON.

Allegro.



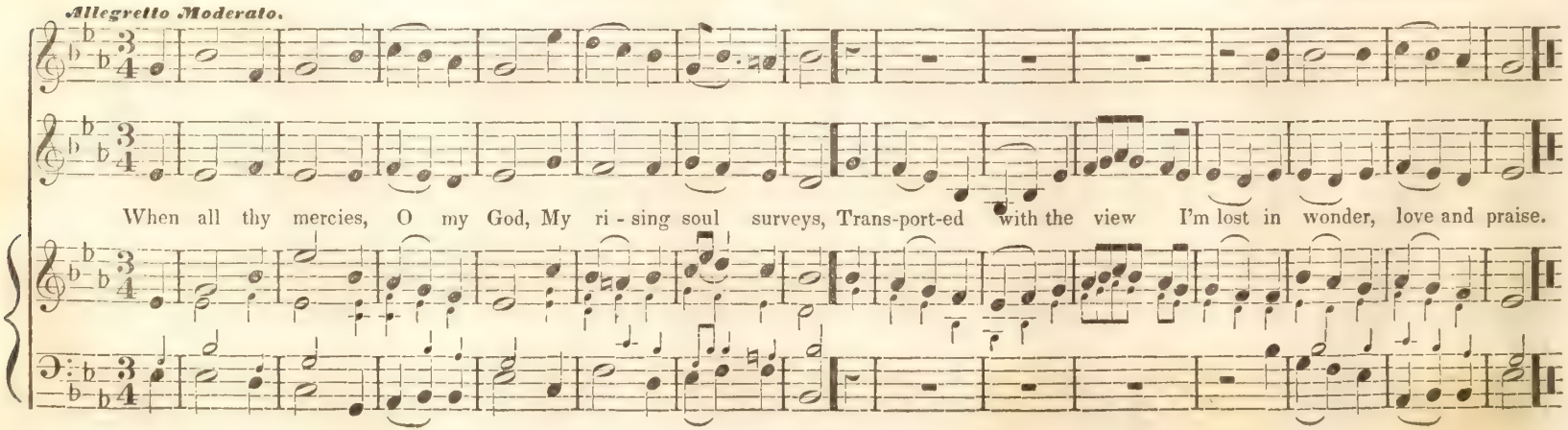
BROOKS. C. M.

M. P. KING.

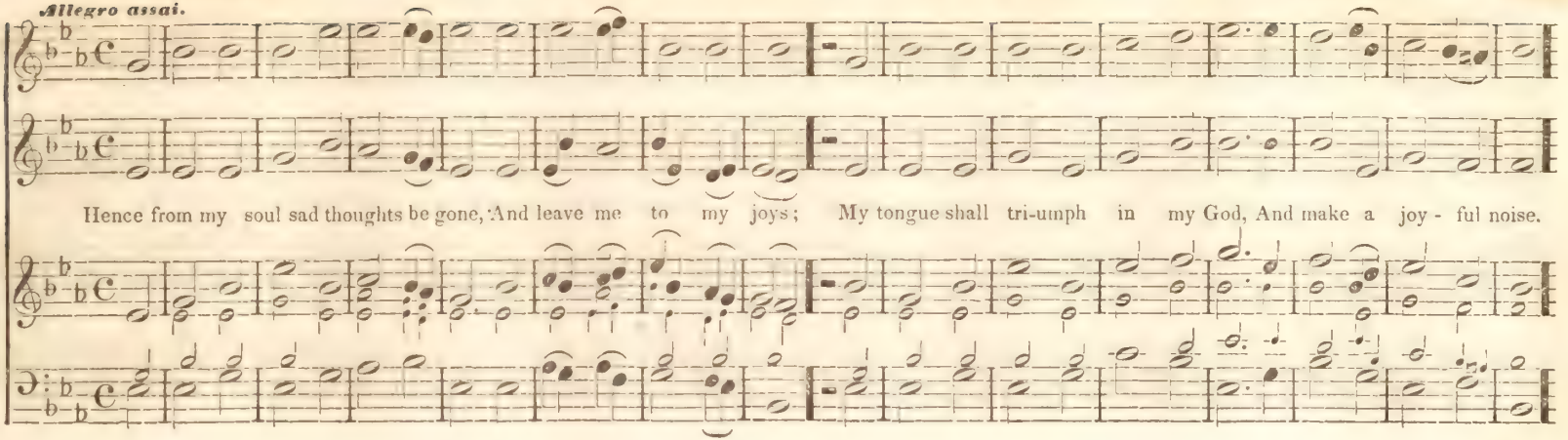


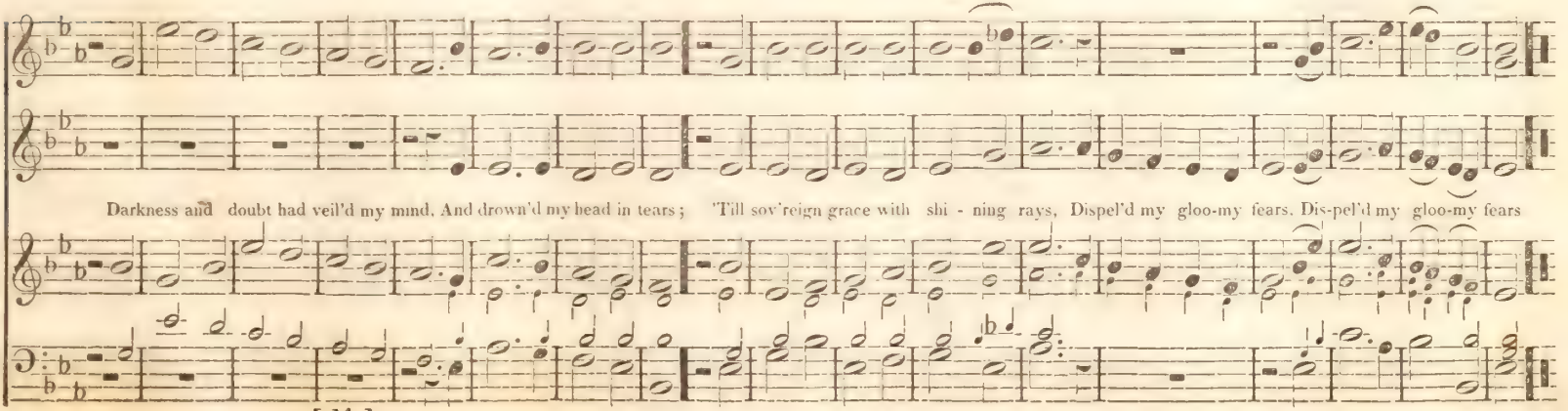
LIVERPOOL. C. M.

DR. WAINWRIGHT.



Allegro assai.

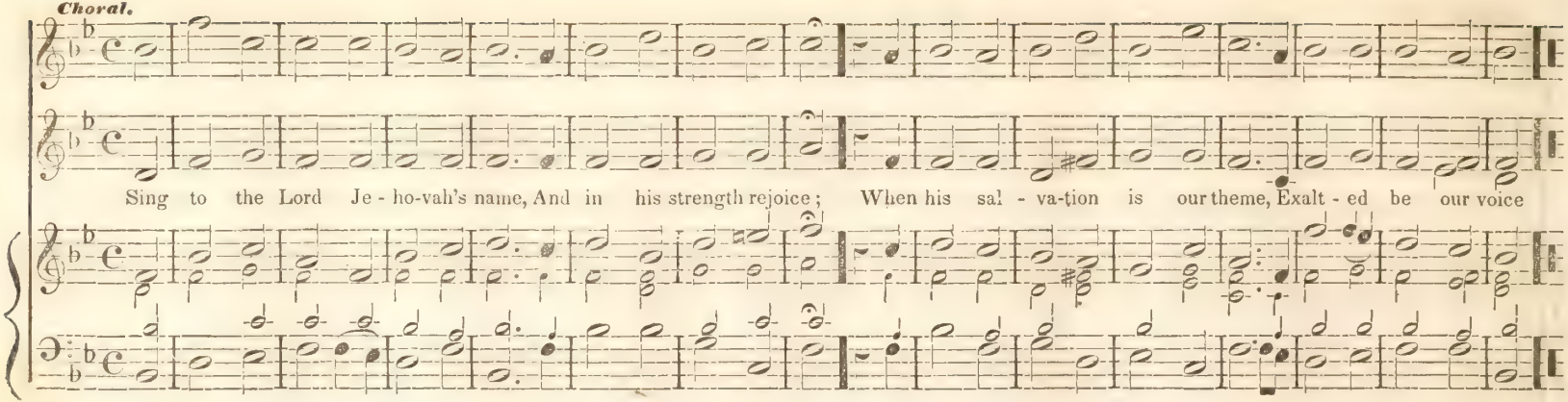




NOTTINGHAM. C. M.

JER. CLARK.

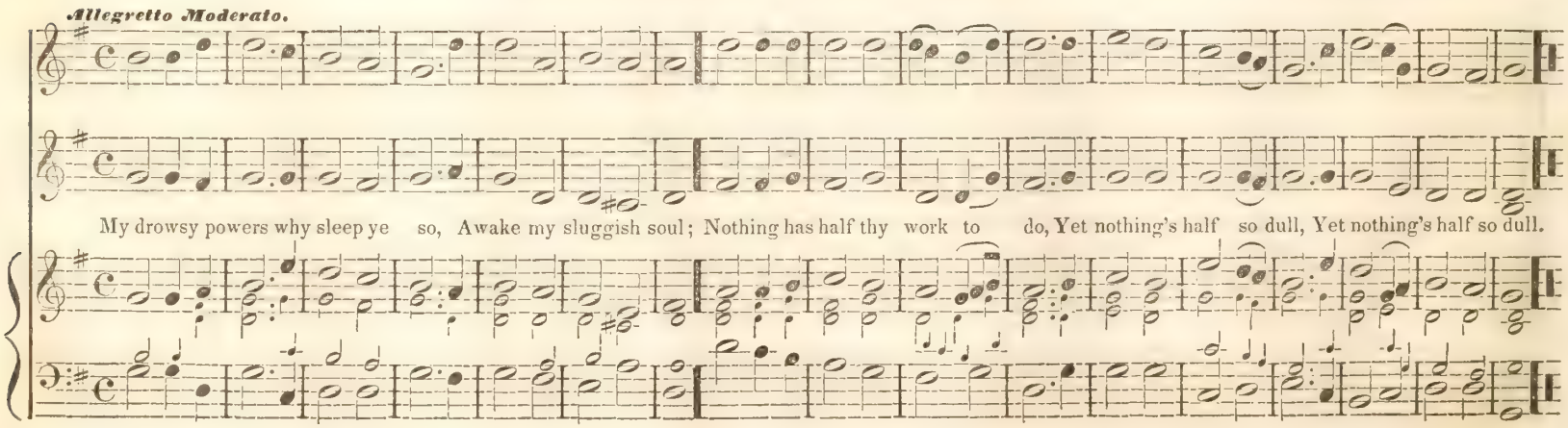
Choral.

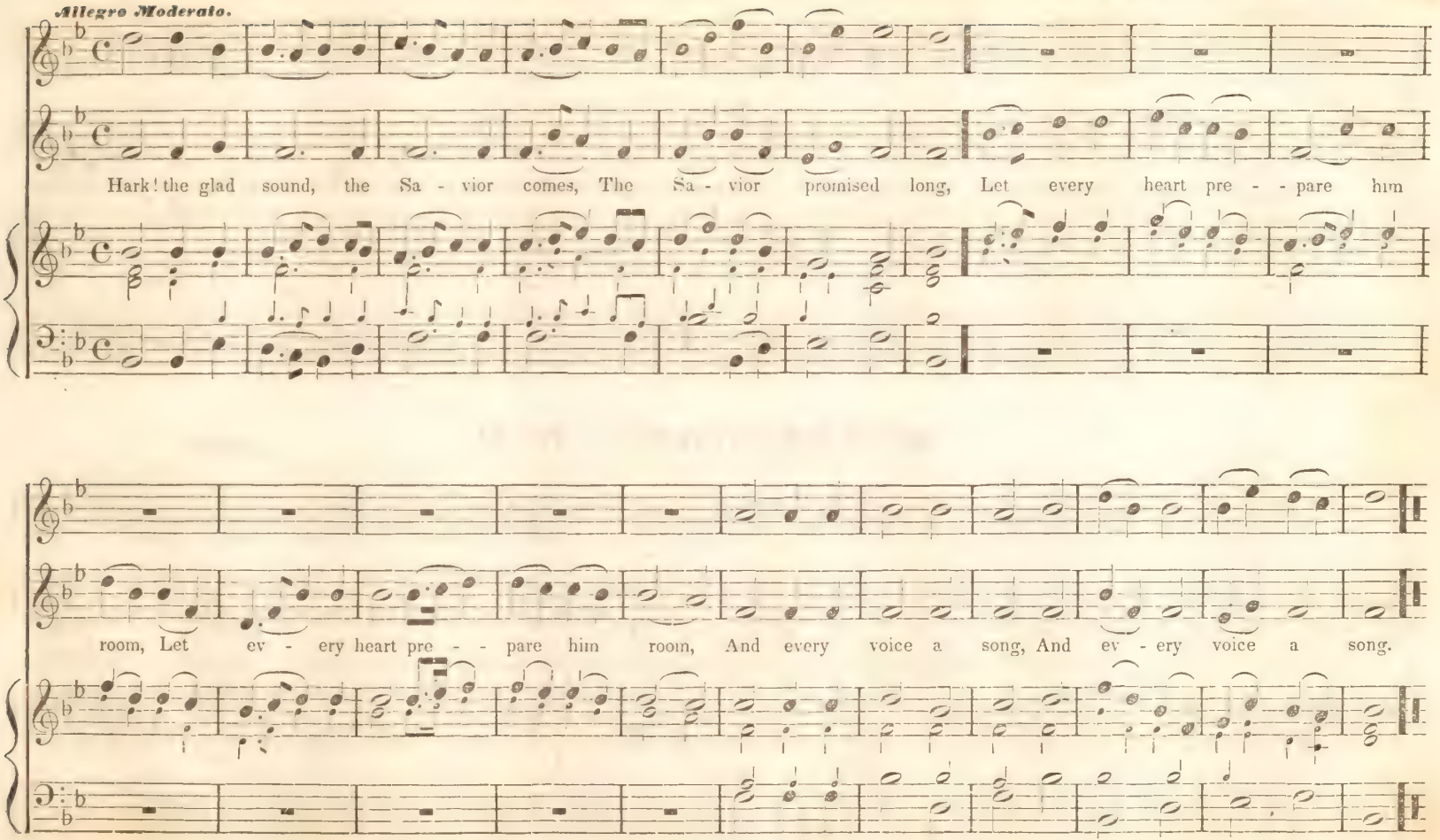


EDGCOMBE. C. M.

W. BURNEY.

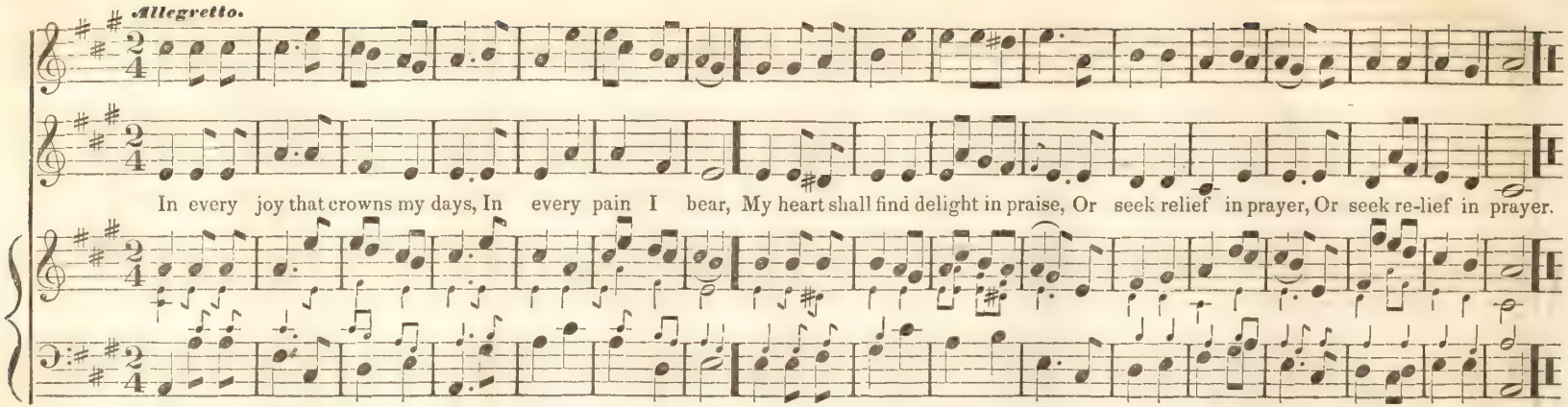
Allegretto Moderato.




Allegro Moderato.
Hark! the glad sound, the Sa - vior comes, The Sa - vior promised long, Let every heart pre - - pare him
room, Let ev - ery heart pre - - pare him room, And every voice a song, And ev - ery voice a song.

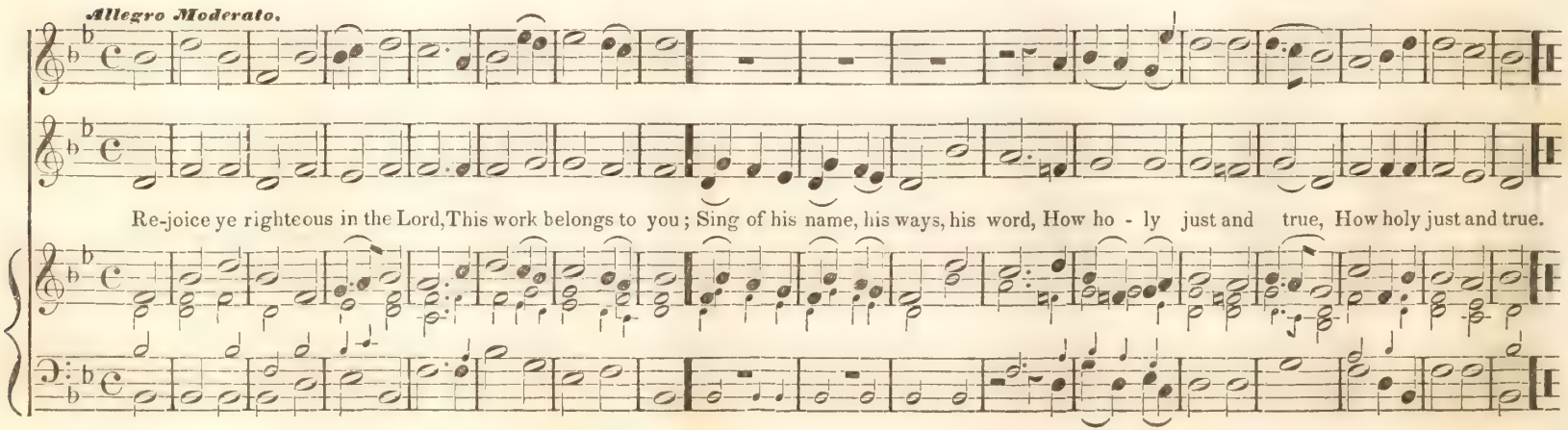
STODDARD. C. M.

DR. MADAN.



WATERTOWN. C. M.

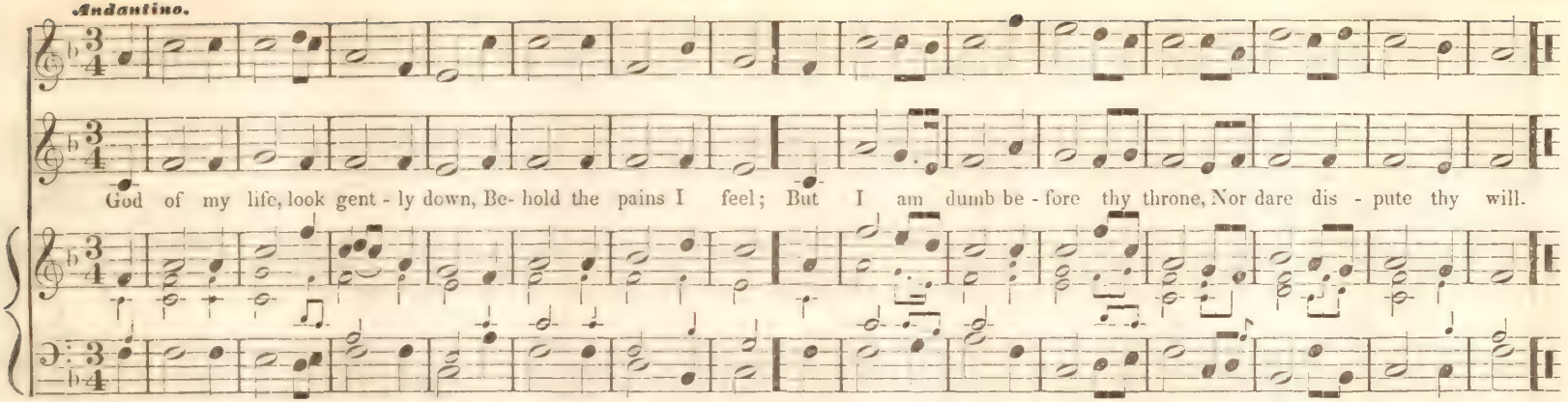
TUCKEY.



POLAND. C. M.

MELODY FROM SWAN.

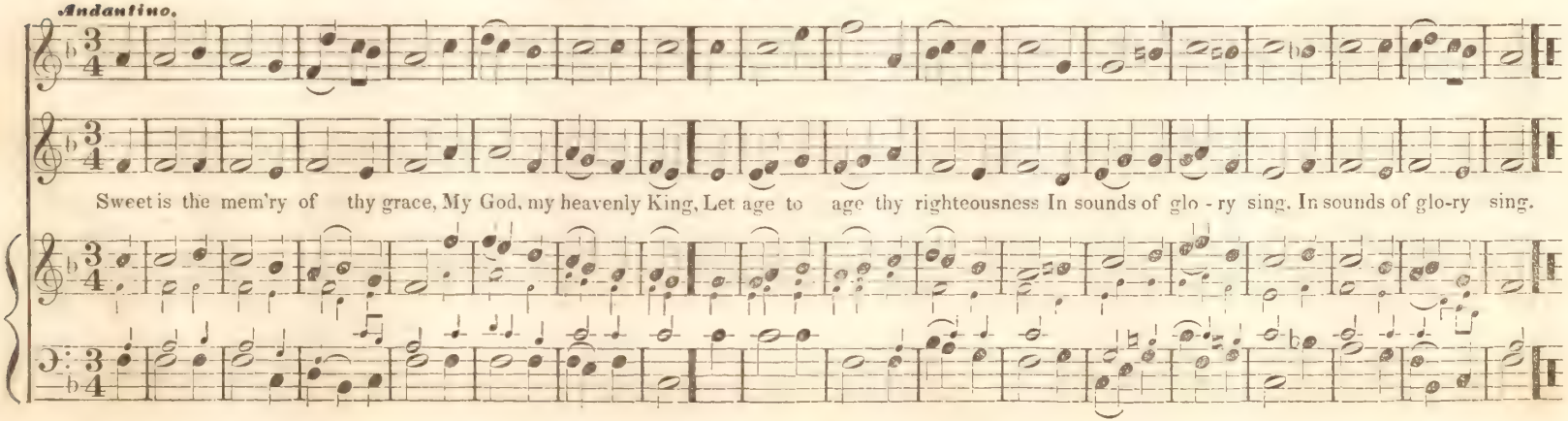
Andantino.



RONDEAU. C. M.

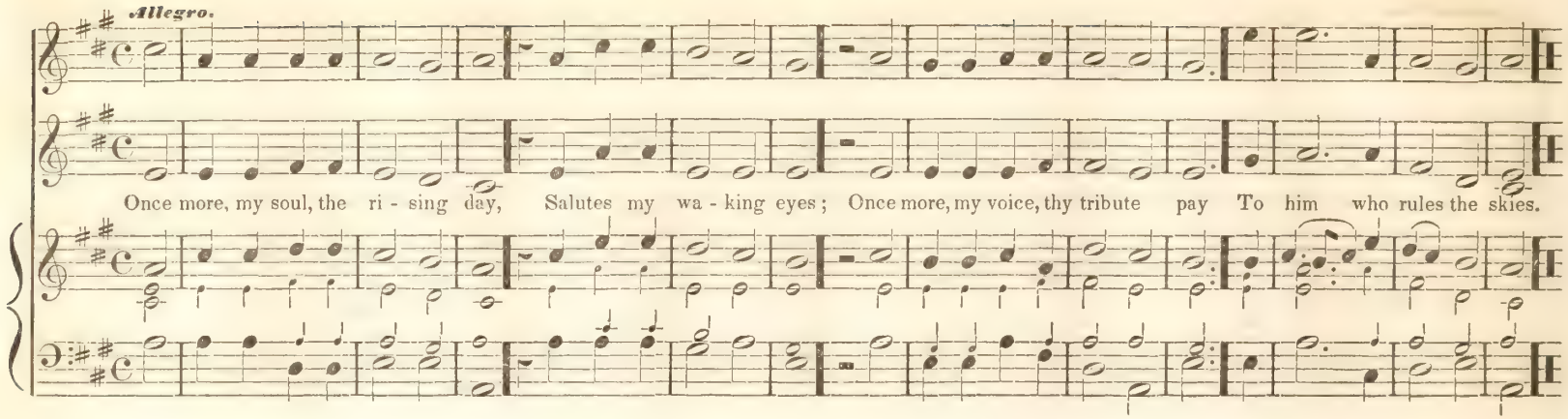
F. GIARDINI.

Andantino.



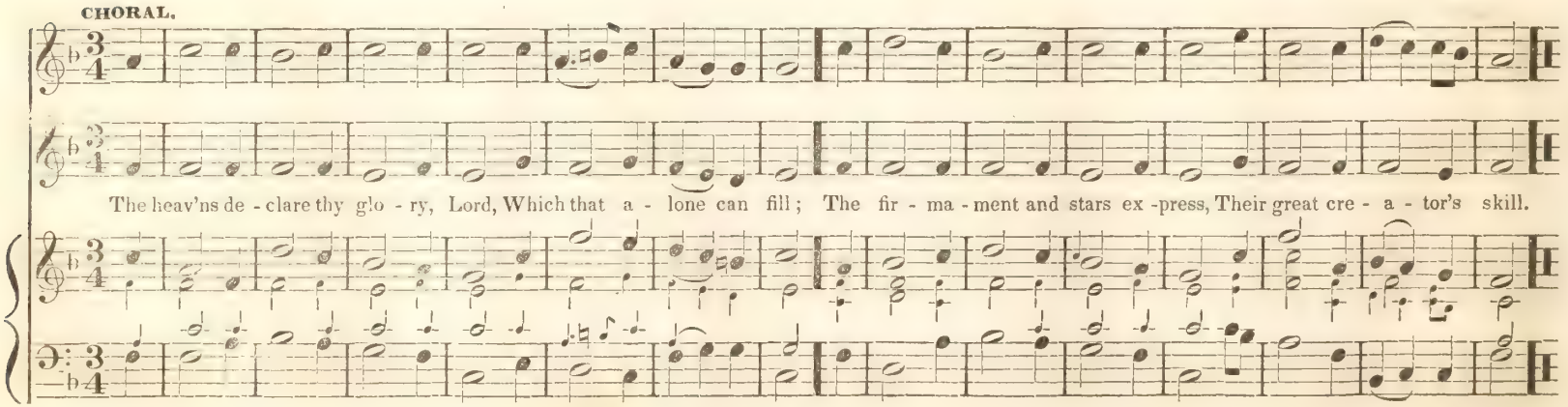
PETERBOROUGH. C. M.

HYMN CHANT. R. HARRISON.



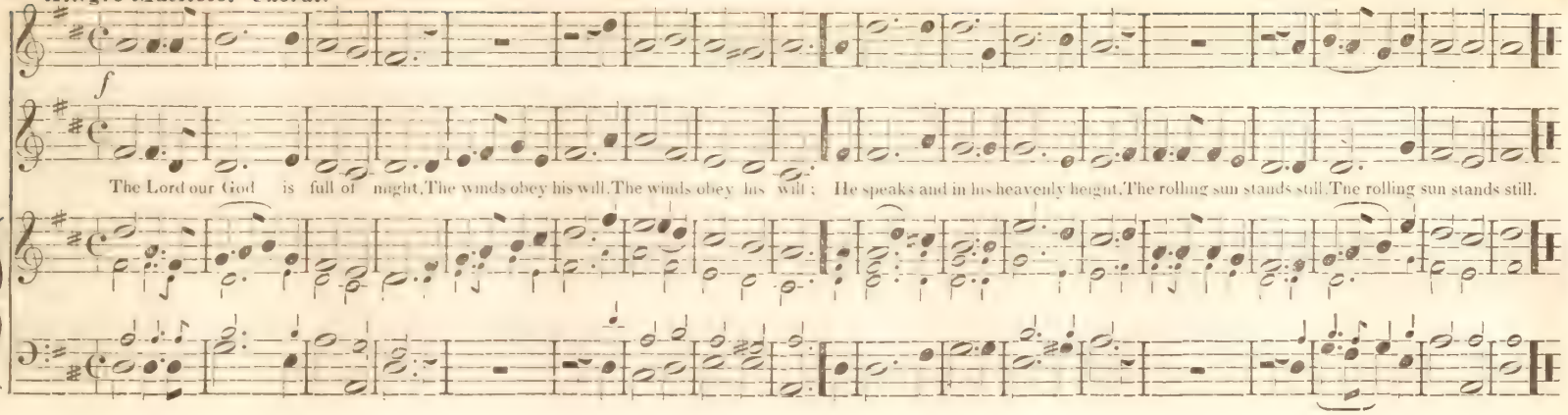
BEDFORD. C. M.

WM. WHEAL. M. B.



THANKSGIVING. C. M.

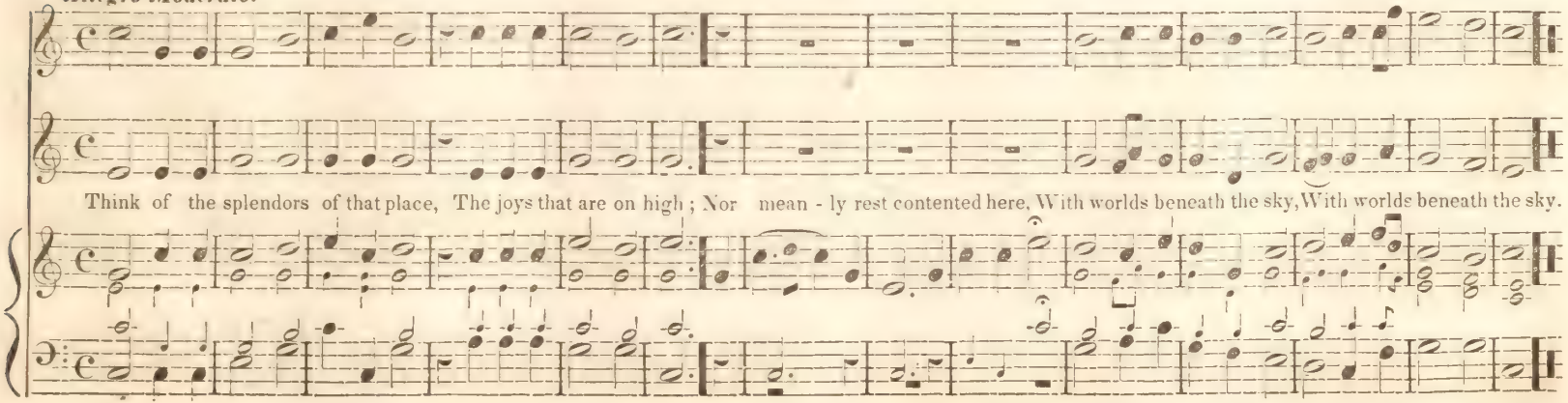
Allegro Maestoso. Choral.



ANSON. C. M.

AIR FROM **SWAN.**

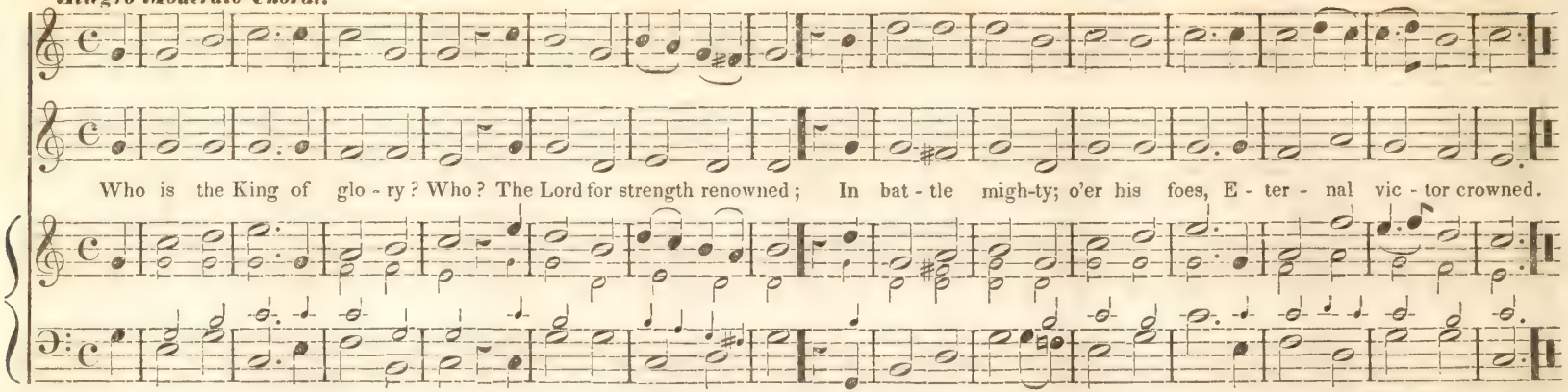
Allegro Moderato.



SAVOY. C. M.

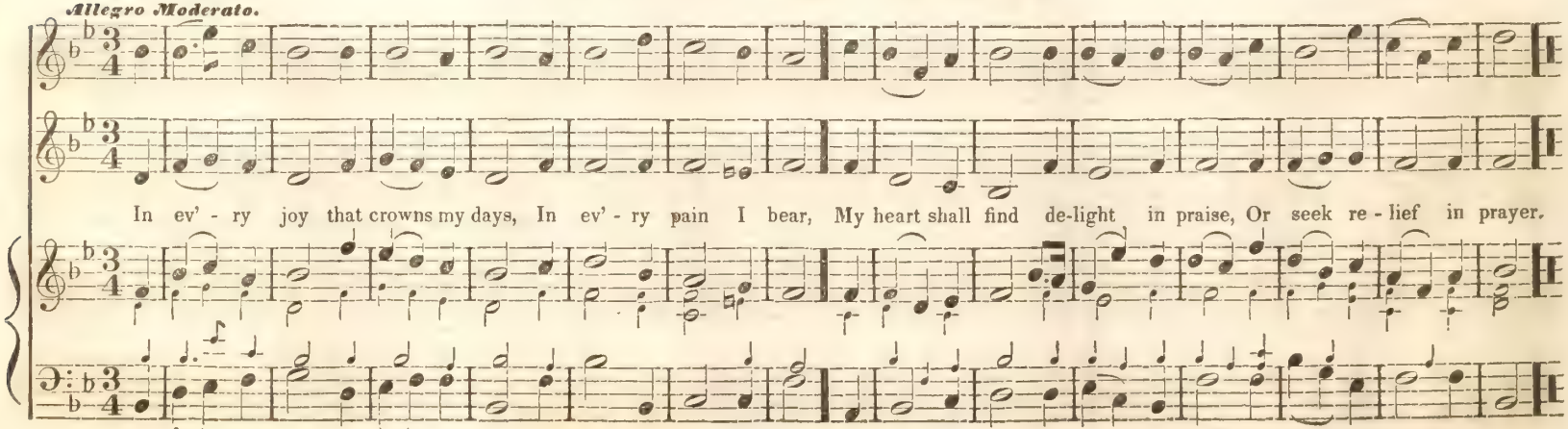
DR. ED. MILLER.

Allegro Moderato Choral.

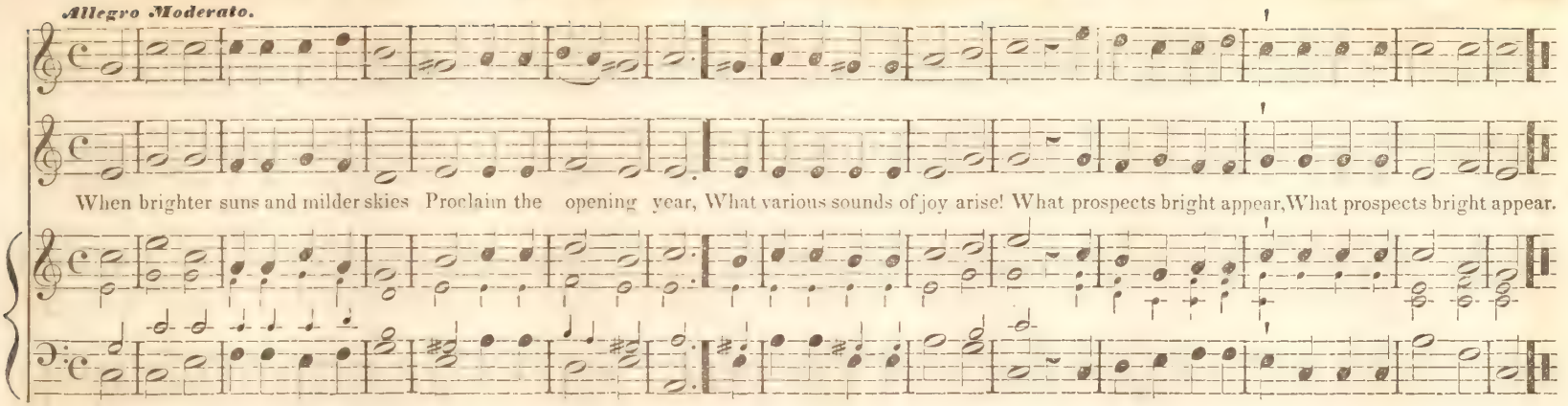


NEWTON. C. M.

T. JACKSON.

Allegro Moderato.

FLORA. C. M. A HYMN CHANT. COLSON.

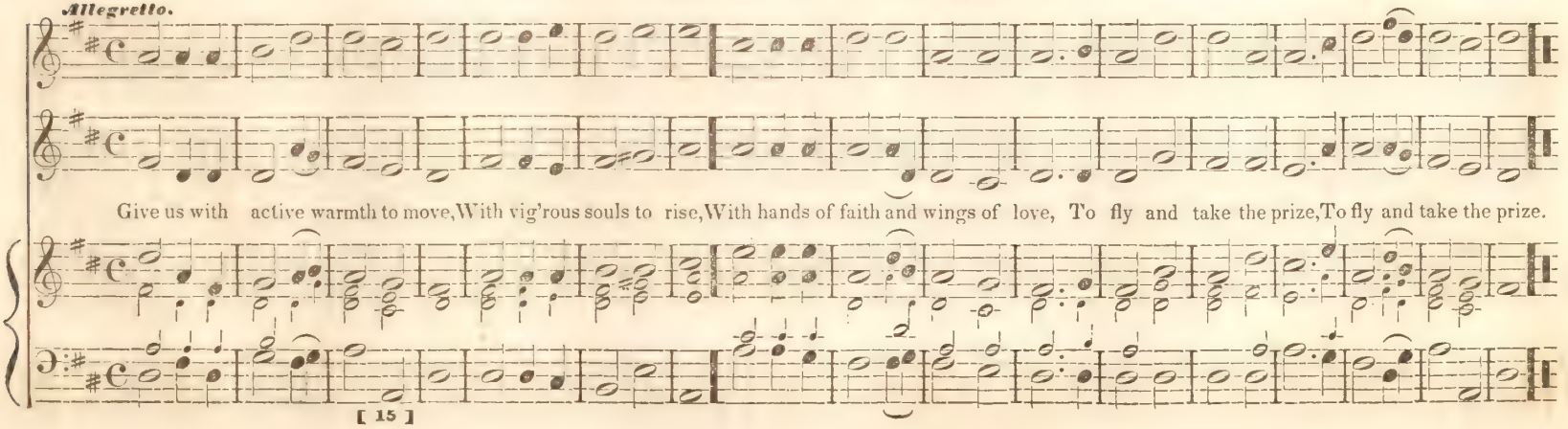
Allegro Moderato.



BRAMHAM. C. M.

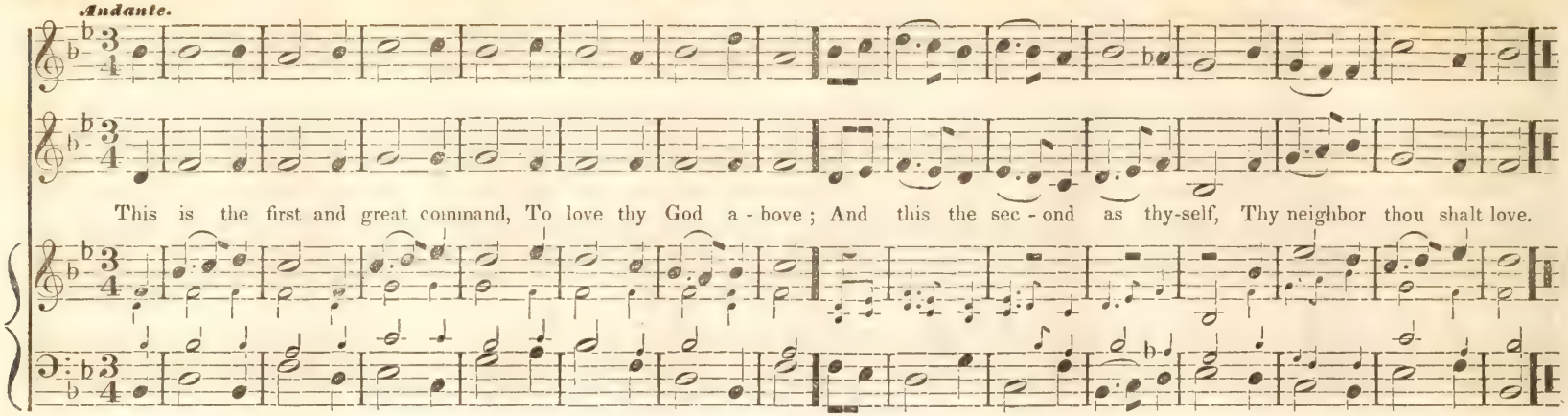
AIR FROM F. GIARDINI.

Allegretto.

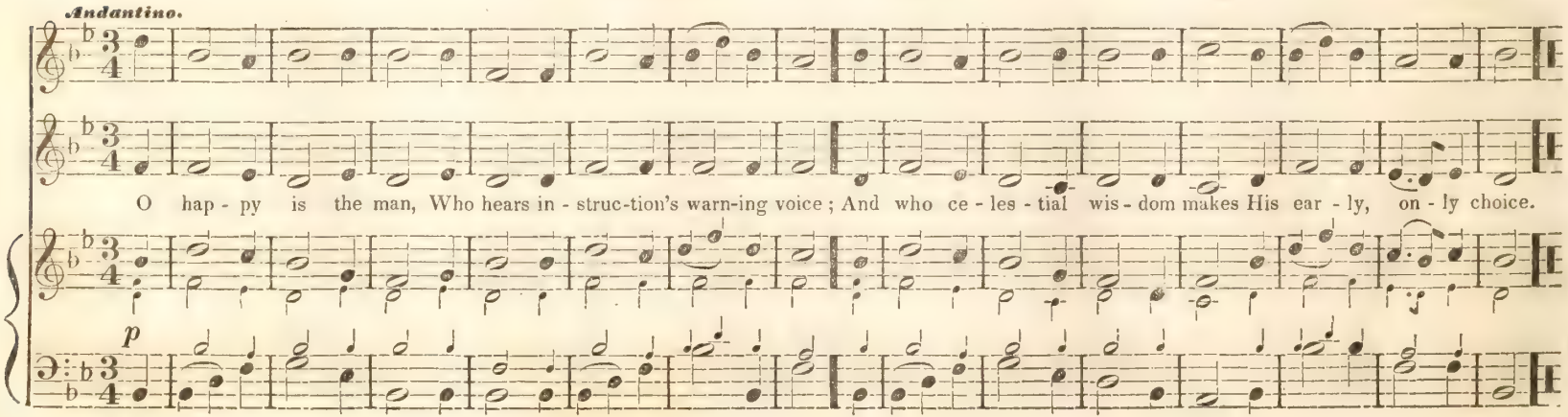


COMMANDMENT. C. M.

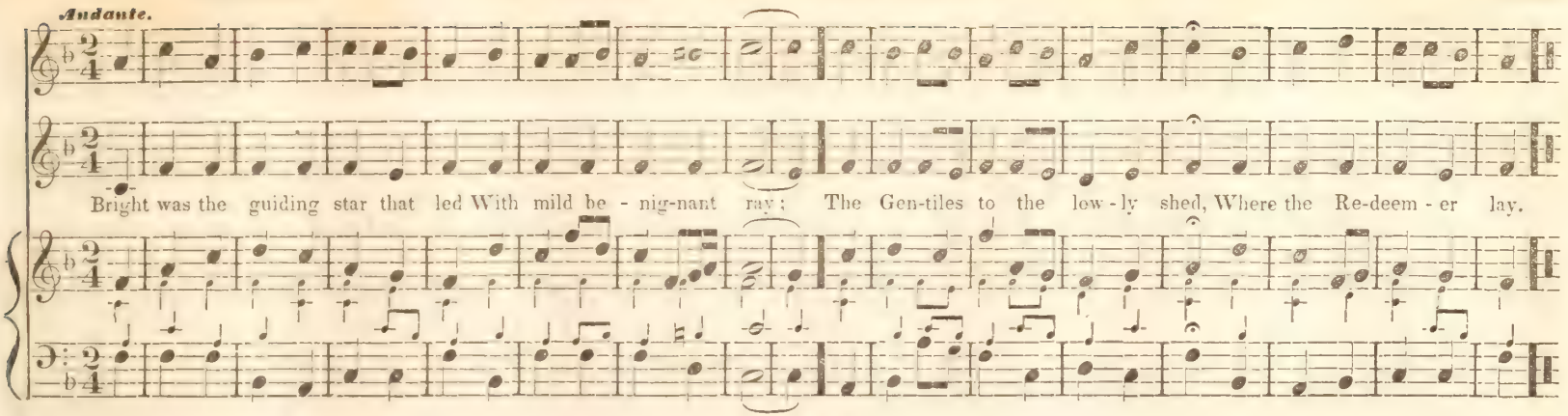
REV. W. JONES, WITH ALTERATIONS.



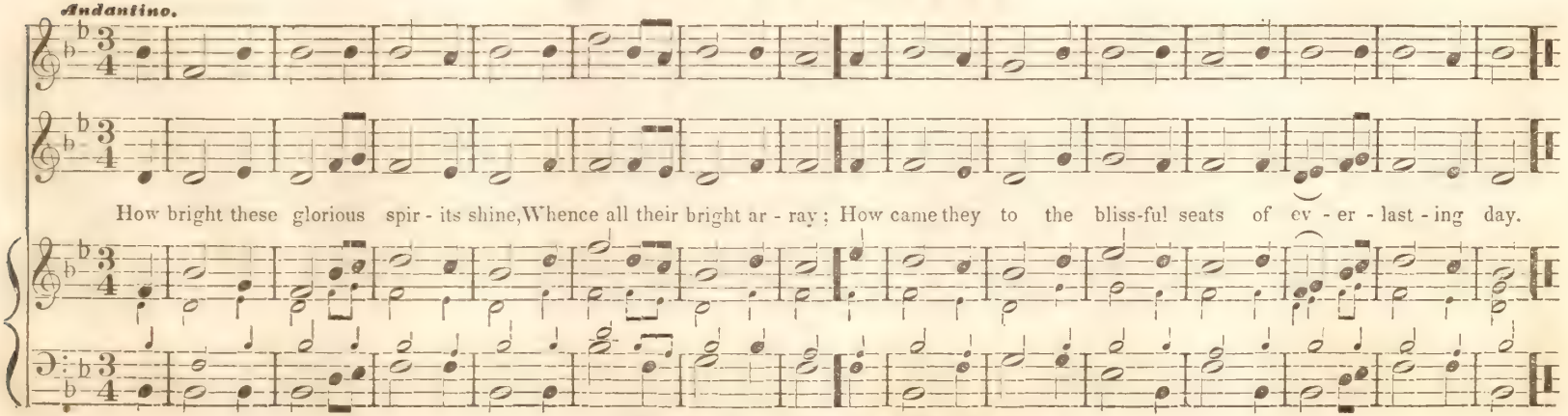
BALERMA. C. M.



KILMARNOCK. C. M.



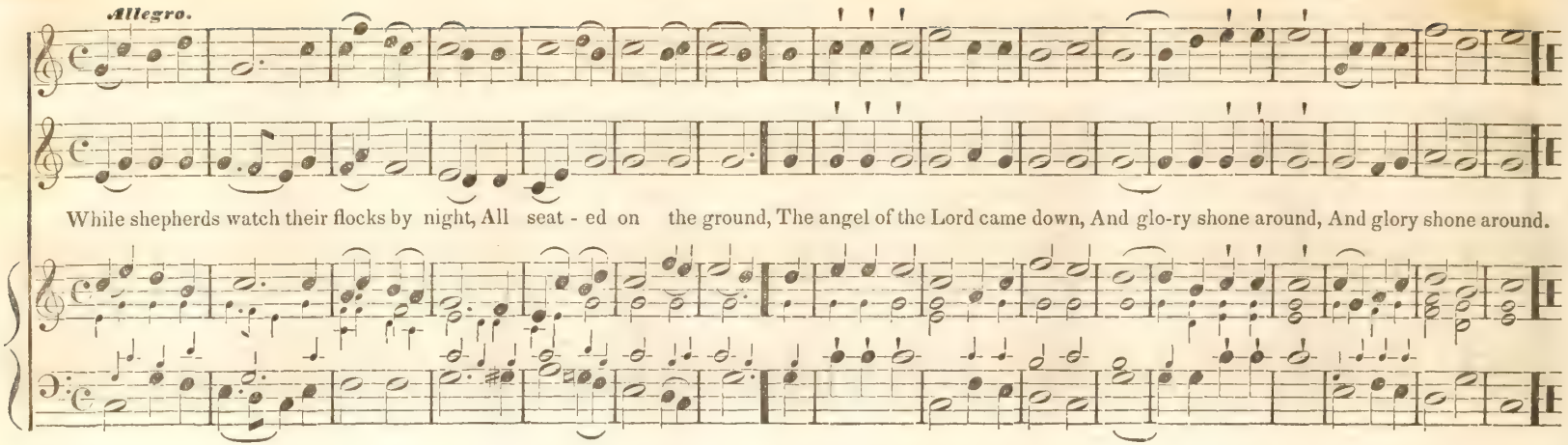
MARTYRDOM. C. M. *



* The three last tunes were presented by G. Pollock.

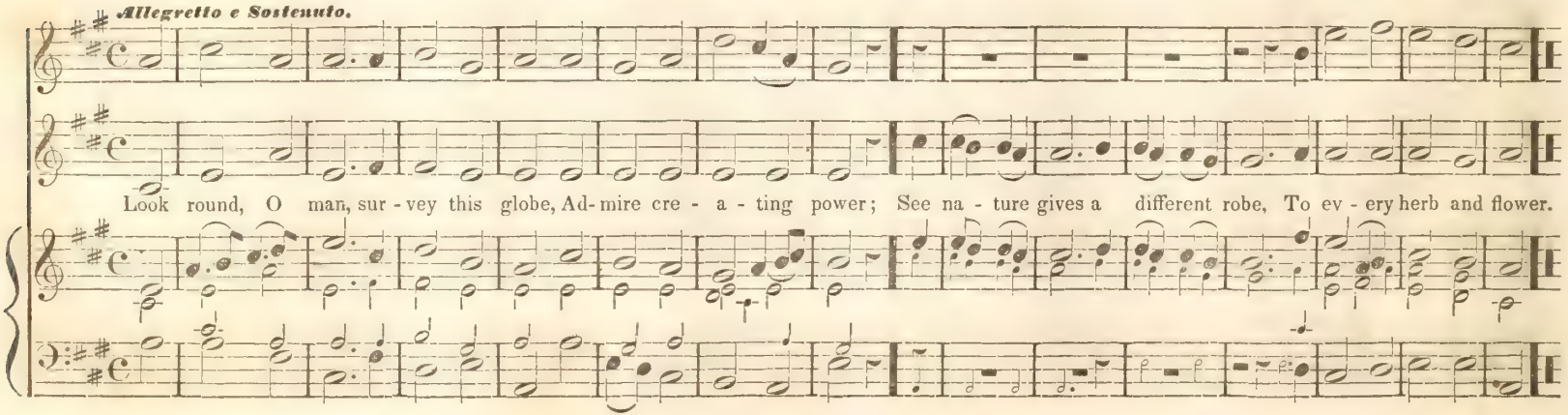
SHEPHERDS. C. M.

CHILLTEM.



PLYMOUTH. C. M.

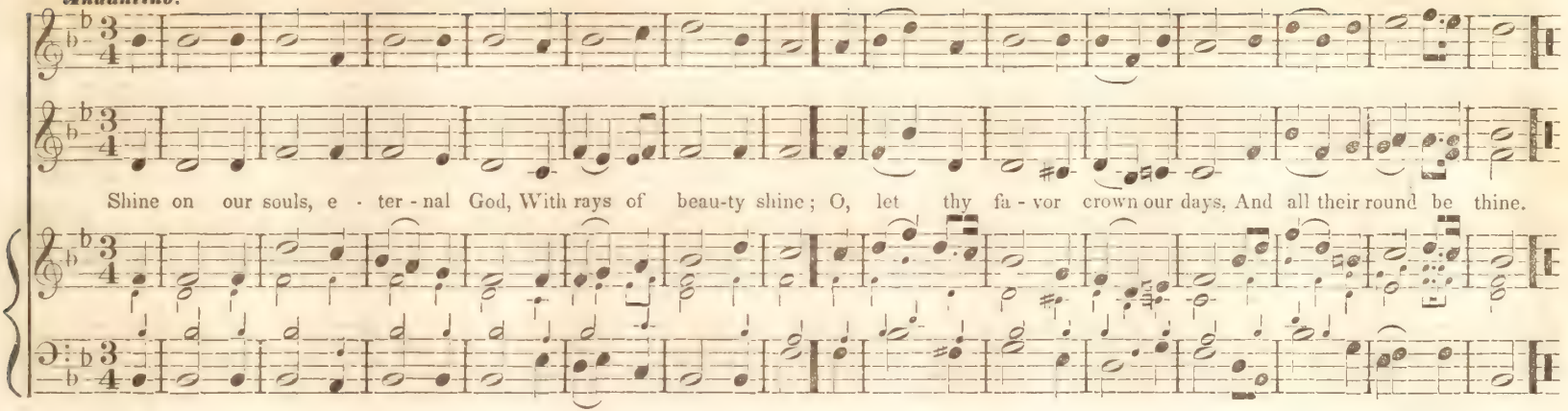
HARWOOD.



BELLAMY. C. M.

B. BROWN.

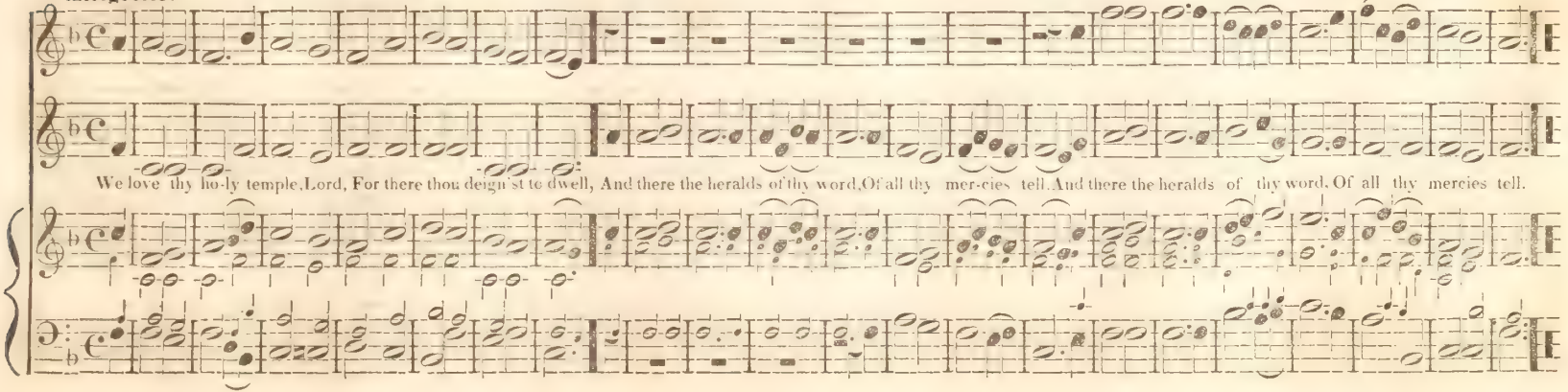
Andantino.



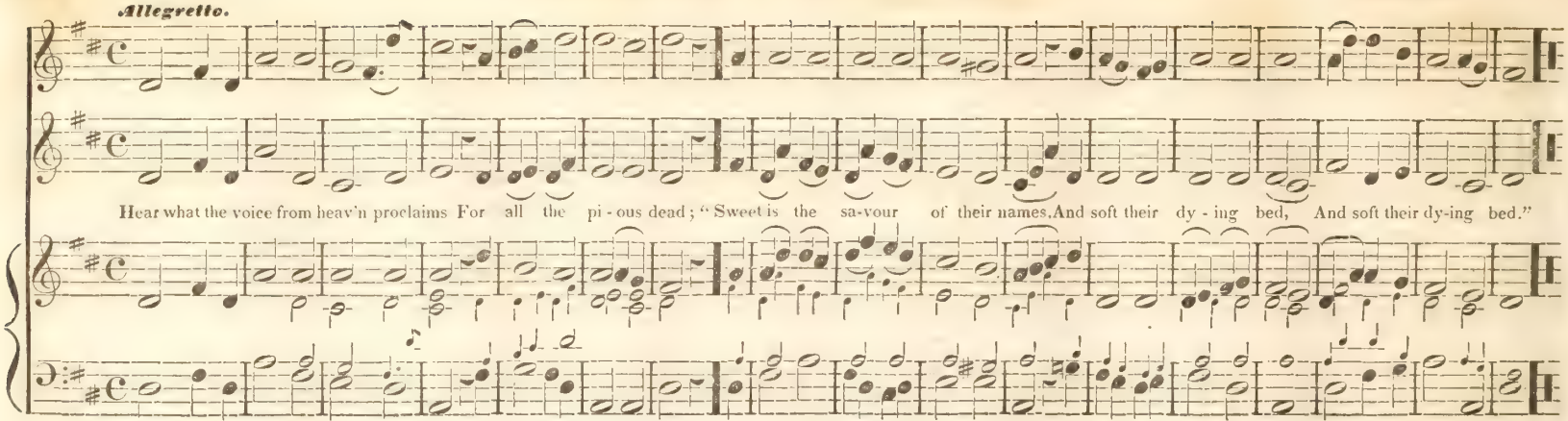
ARABIA. C. M.

D. NEWHALL.

Allegretto.



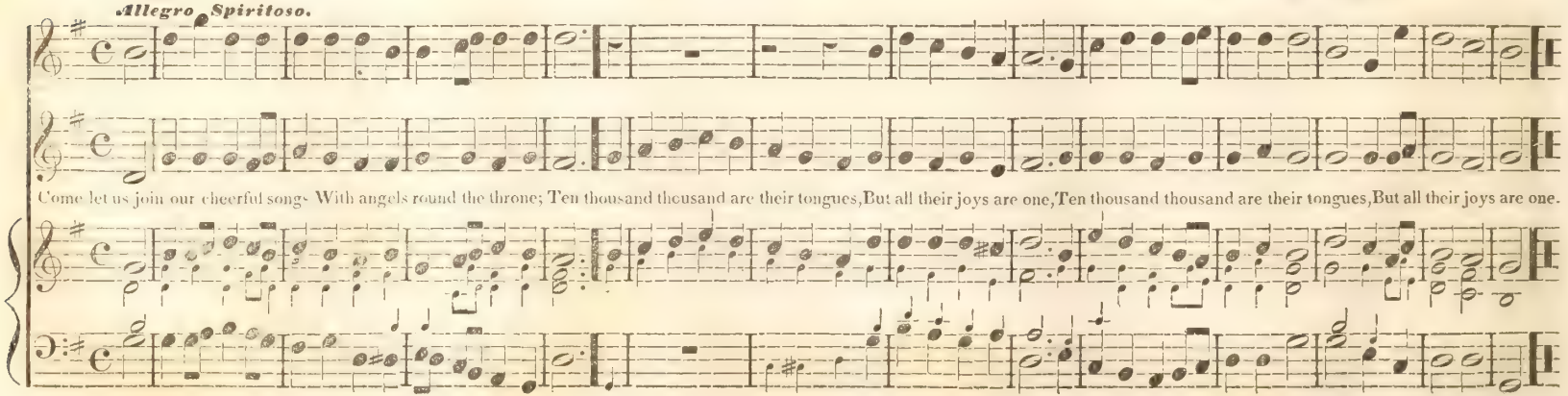
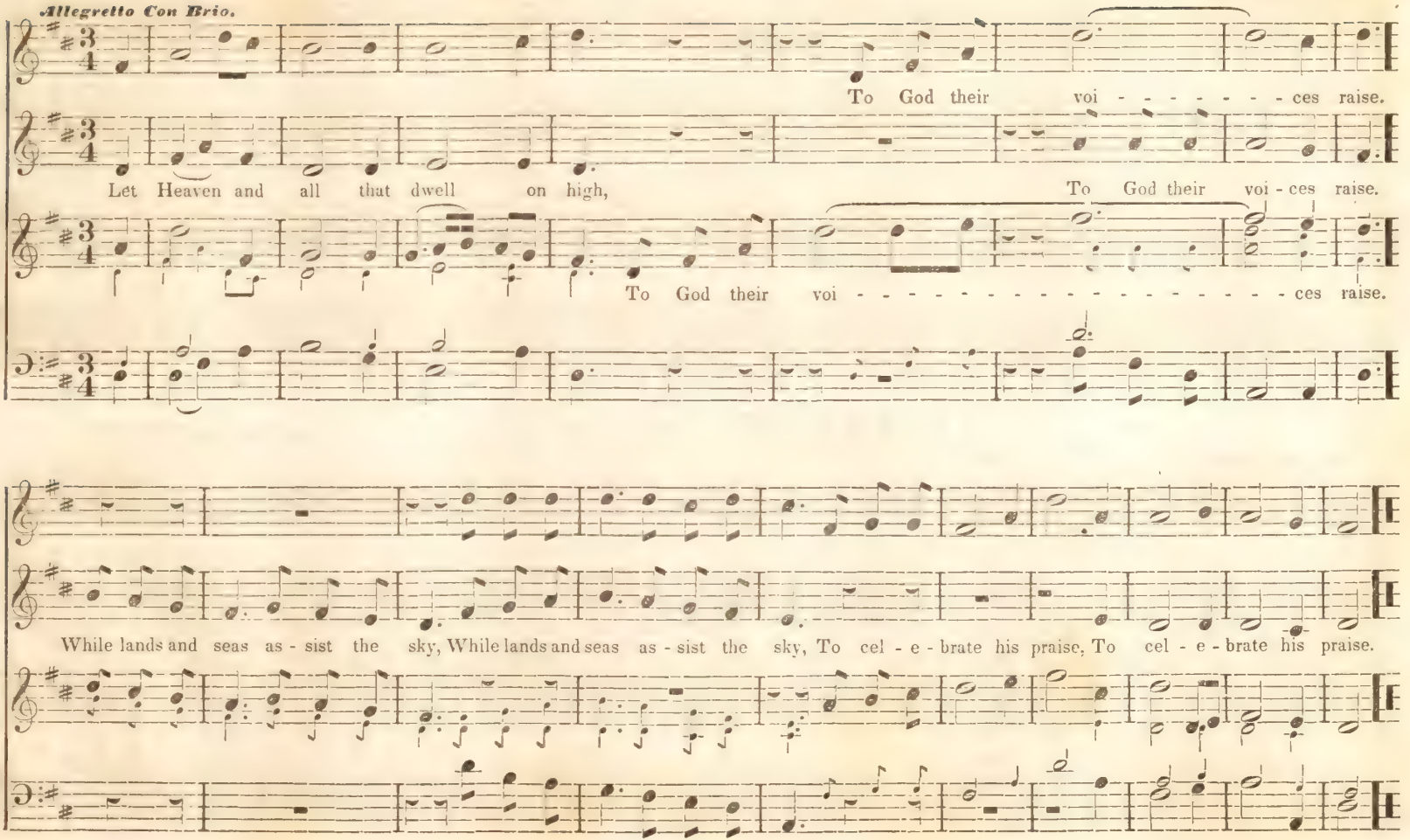
WILTON. C. M.



T. S.

SIAM. C. M.

PART OF A GREGORIAN CHANT.

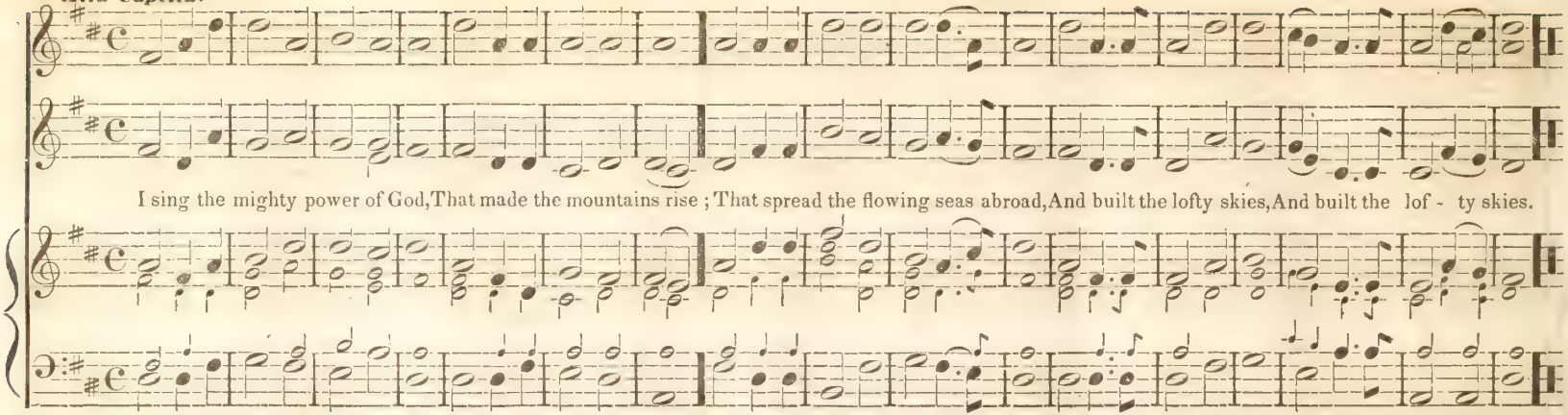


Allegretto Con Brio.
To God their voi - - - - - - - ces raise.
Let Heaven and all that dwell on high,
To God their voi - ces raise.
To God their voi - - - - - - - - - - - - - - - - - - - ces raise.
While lands and seas as - sist the sky, While lands and seas as - sist the sky, To cel - e - brate his praise, To cel - e - brate his praise.

COMPTON. C. M.

J. REED.

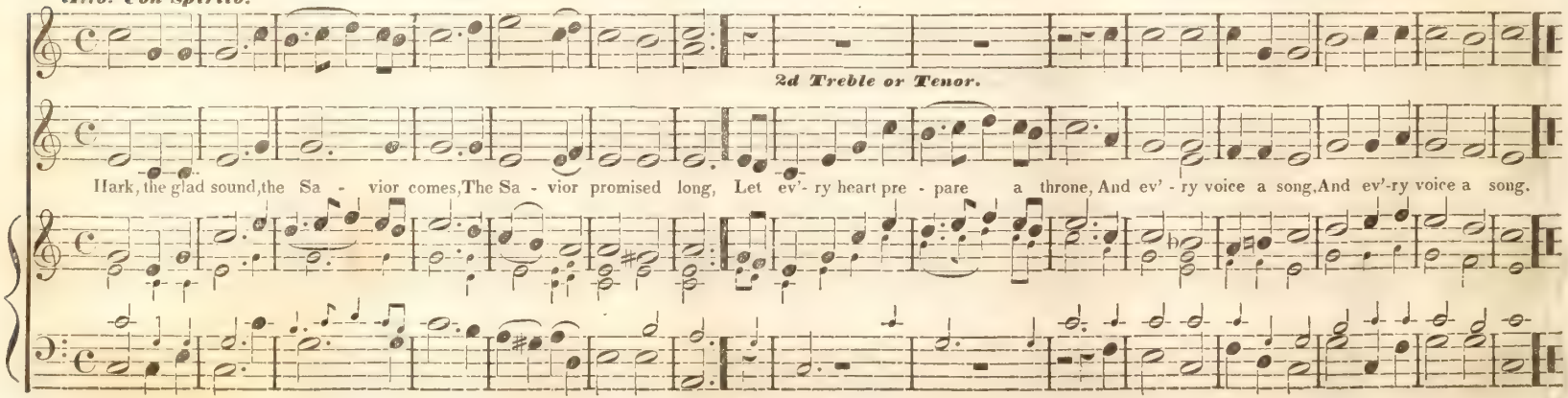
Alla Capella.



PALERMO. C. M.

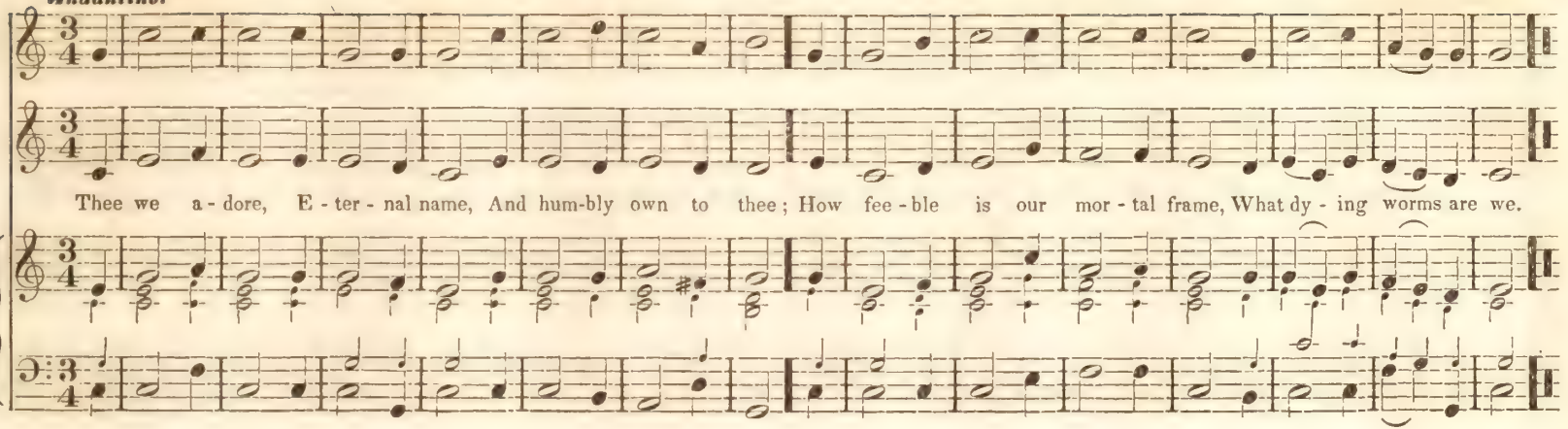
From WM. SHORE'S COLL.

Allo. Con Spirito.



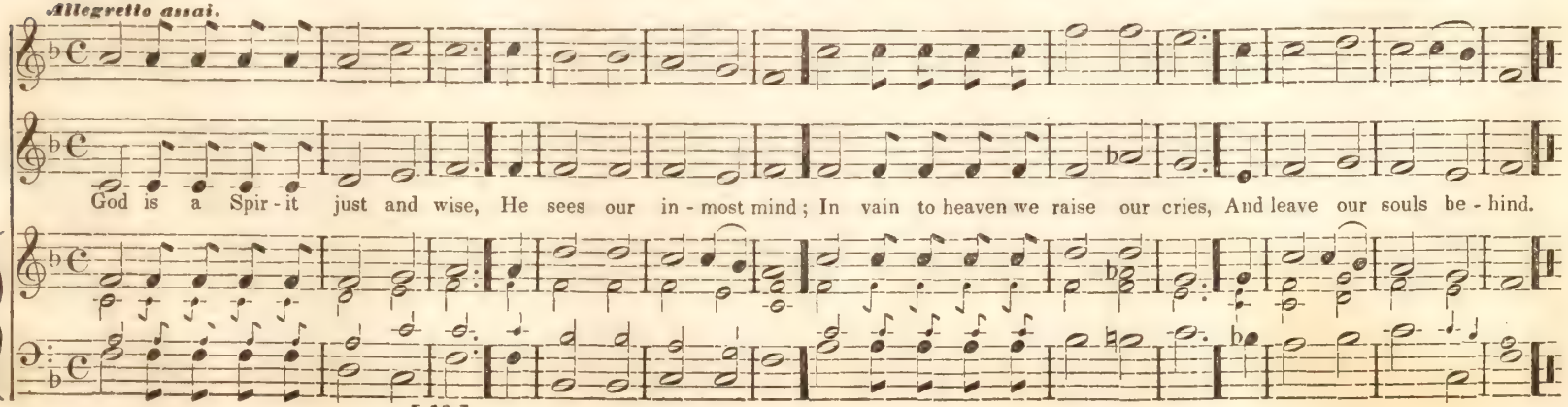
FRUIT STREET. C. M.

Andantino.



SINCERITY. C. M. HYMN CHANT. STEIBELT.

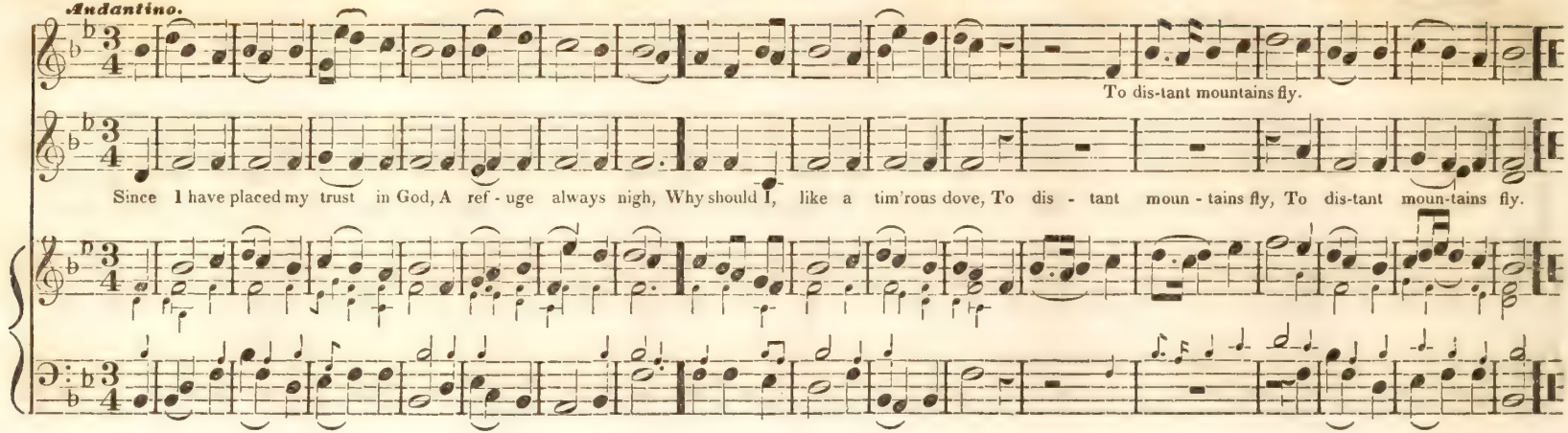
Allegretto assai.



TREMONT. C. M.

T. CLARK.

Andantino.

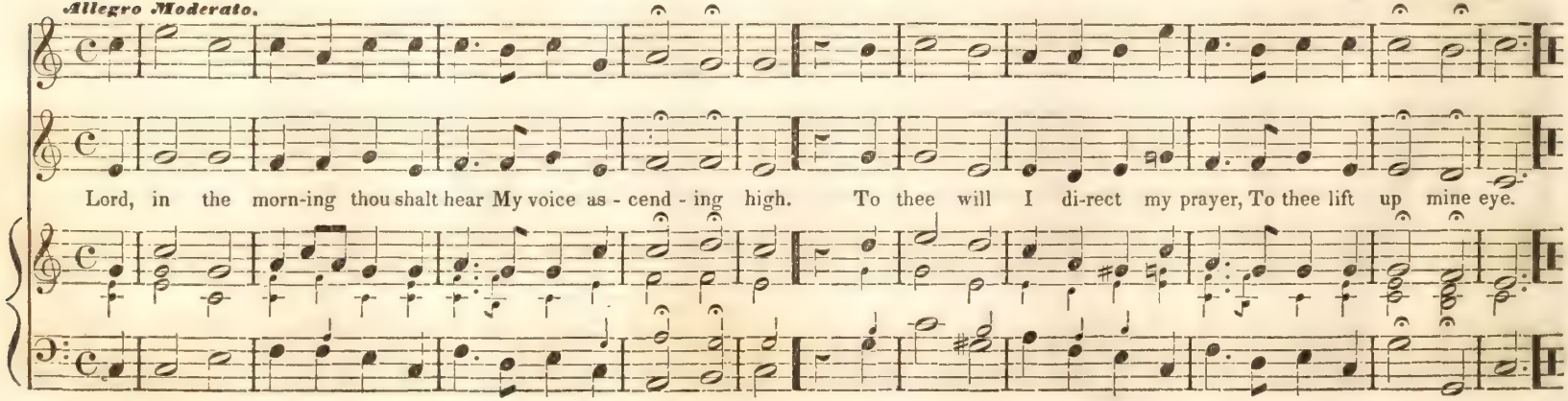


AURORA. C. M.

HYMN CHANT.

CHILLTEM.

Allegro Moderato.



GARLAND. C. M.

WM. ARNOLD.

Allo. Moderato.

How vain are all things here be - low; How false and yet how fair! Each pleasure has its poi - son too, And ev - ery sweet a snare.

BRADY. C. M.

HYMN CHANT.

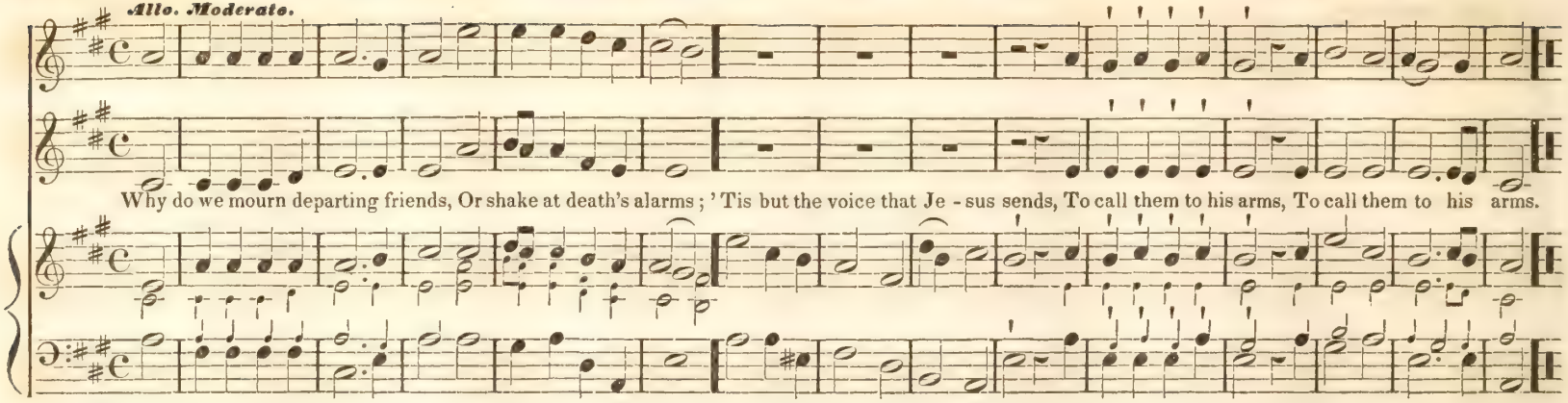
COLSON.

Allegretto.

Thro' all the changing scenes of life, In trouble and in joy, The praises of my God shall still My heart and tongue employ. My heart and tongue employ.

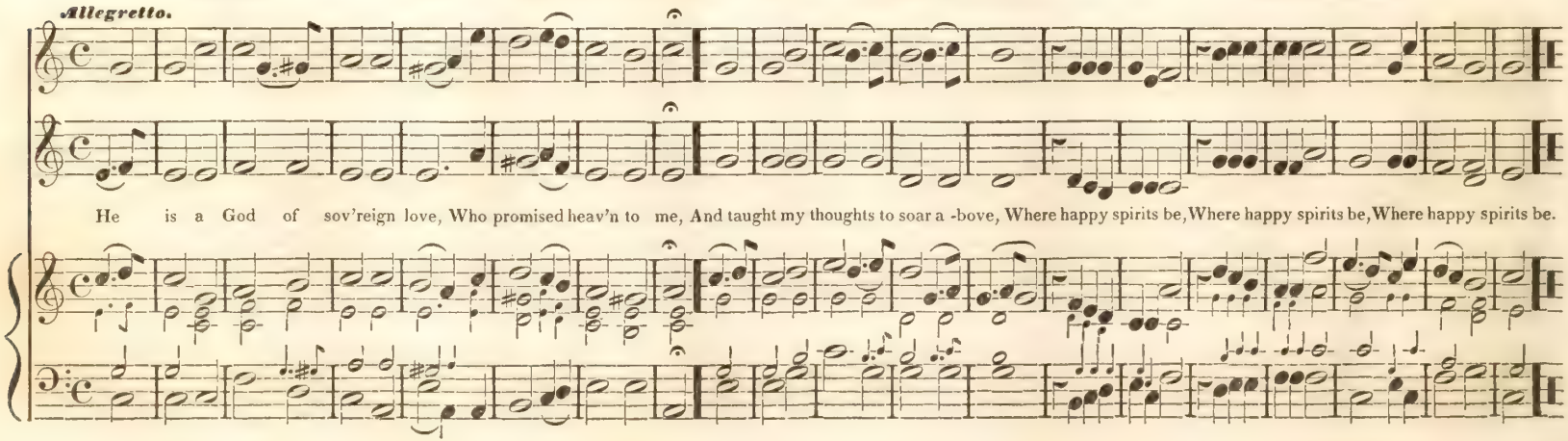
OZIEL. C. M.

HYMN CHANT. B. BROWN.

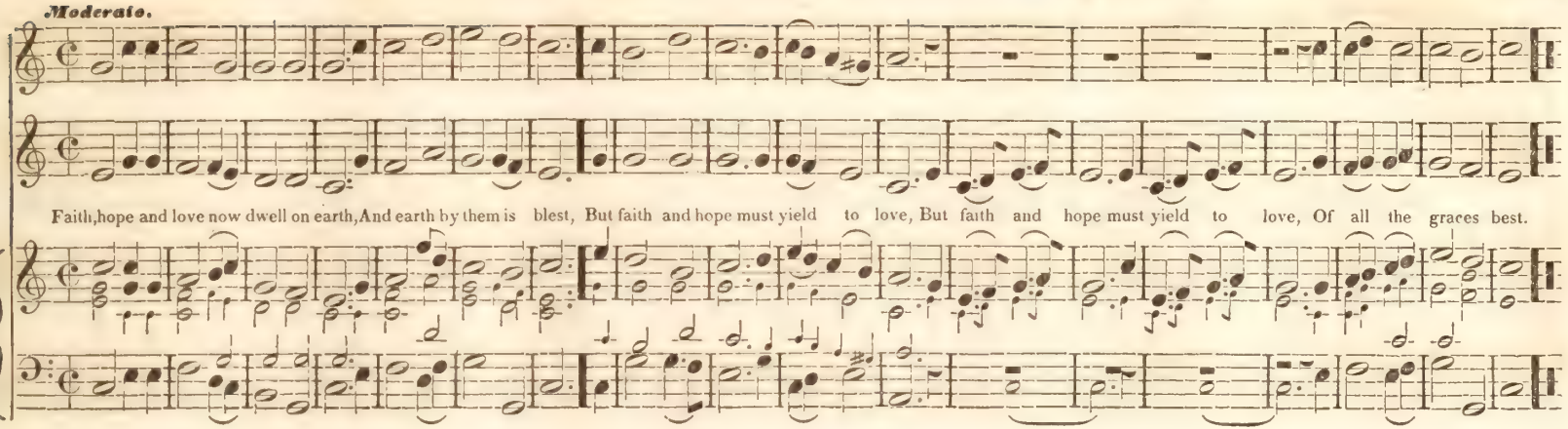


DEBERT'S. C. M.

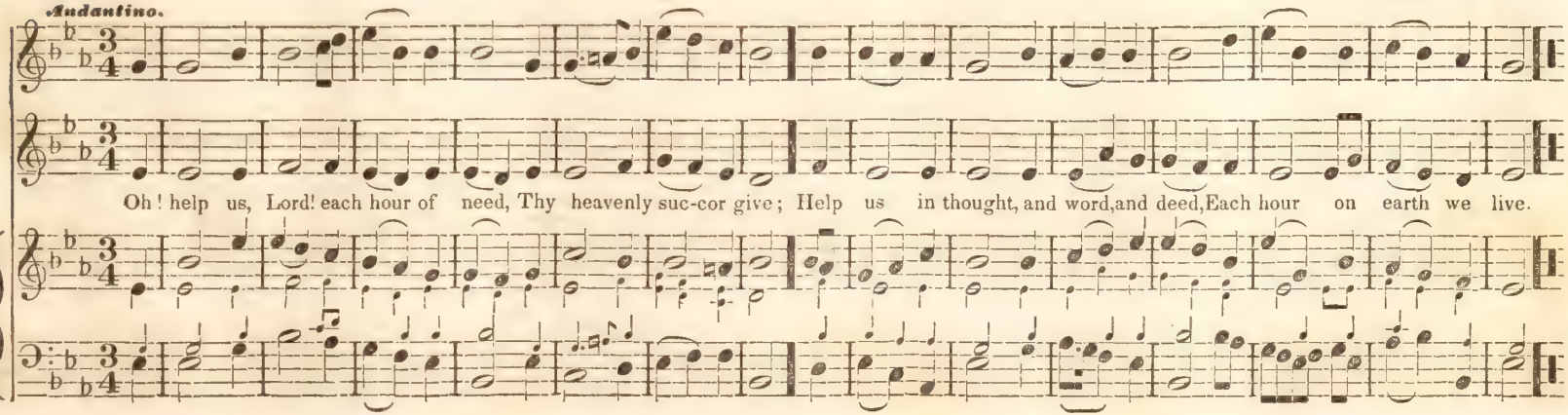
HAR: SACRA.



JUSTICE. C. M.

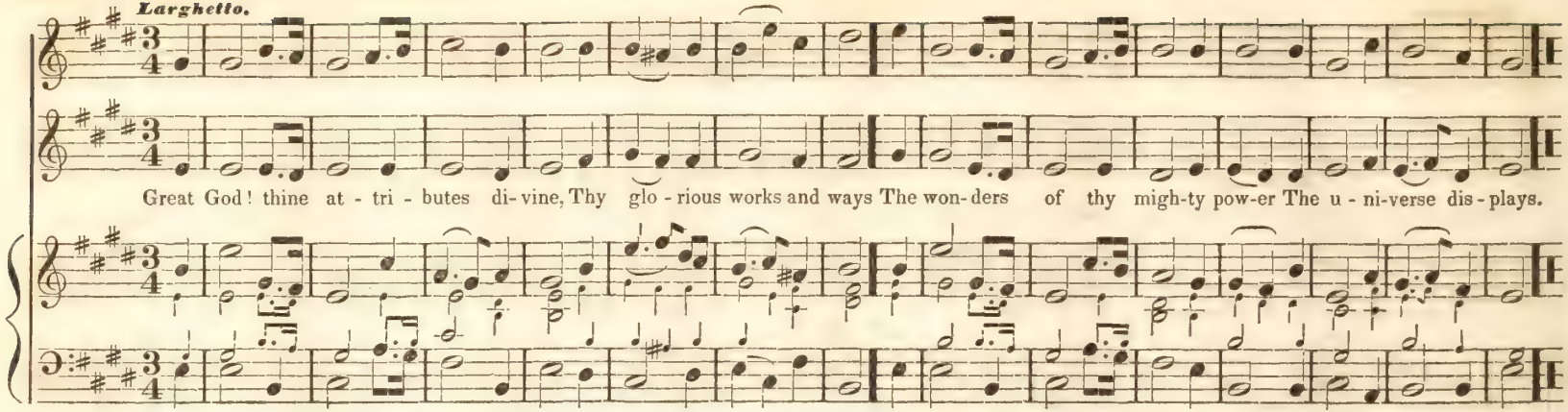
COMPOSED BY A CLERGYMAN.
FROM W. DIXON'S POCKET COMPANION.

ABRIDGE. C. M.

I. SMITH.



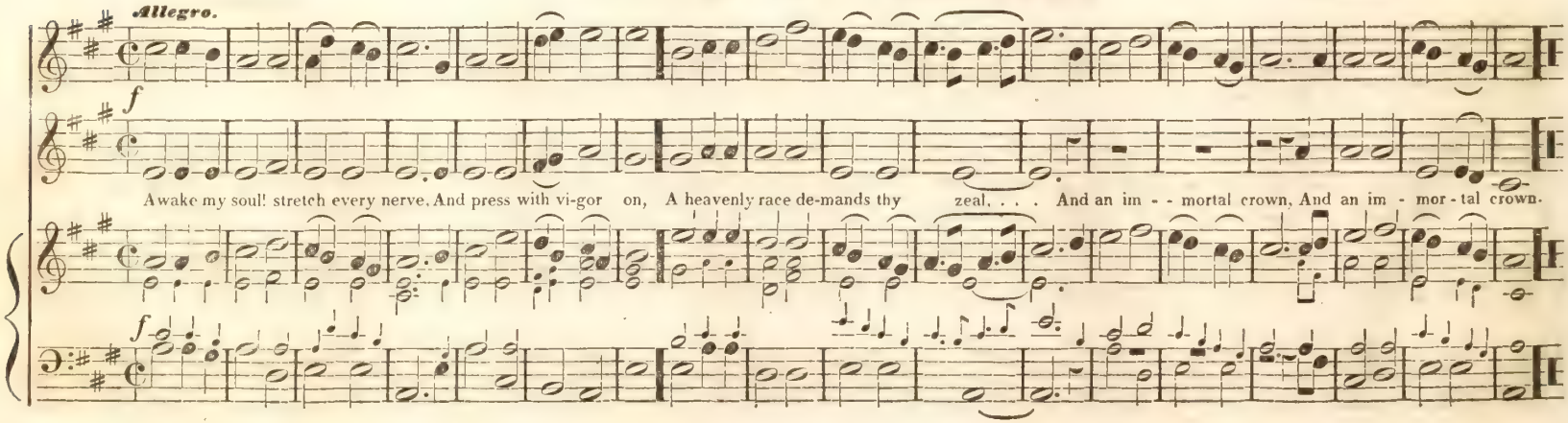
BRADFORD. C. M.

HANDEL.



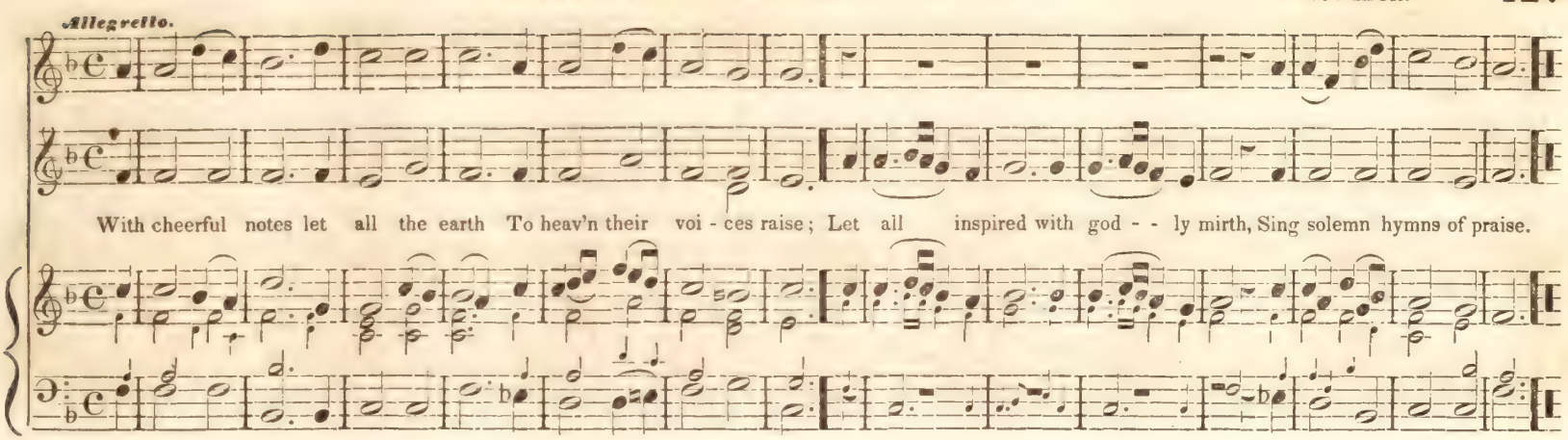
DEVIZES. C. M.

TUCKER.



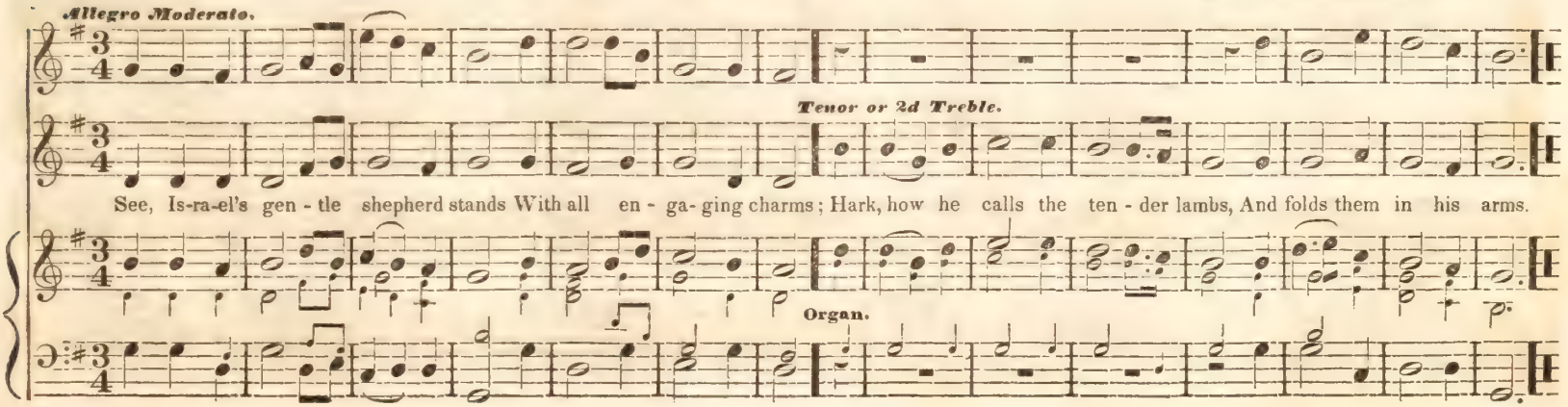
UNION. C. M.

W. DIXON.

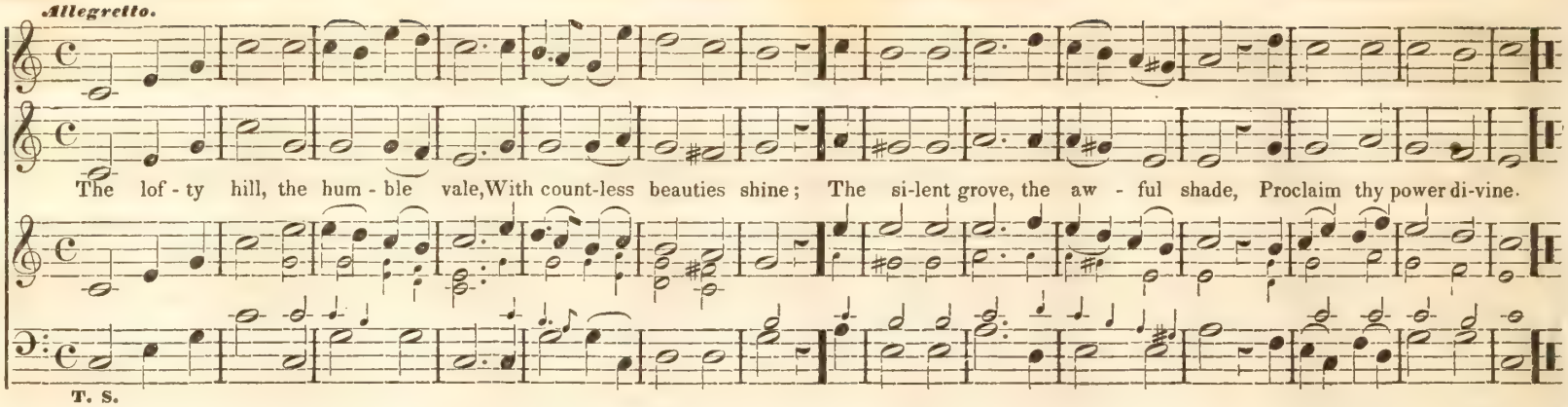


FLETCHER. C. M.

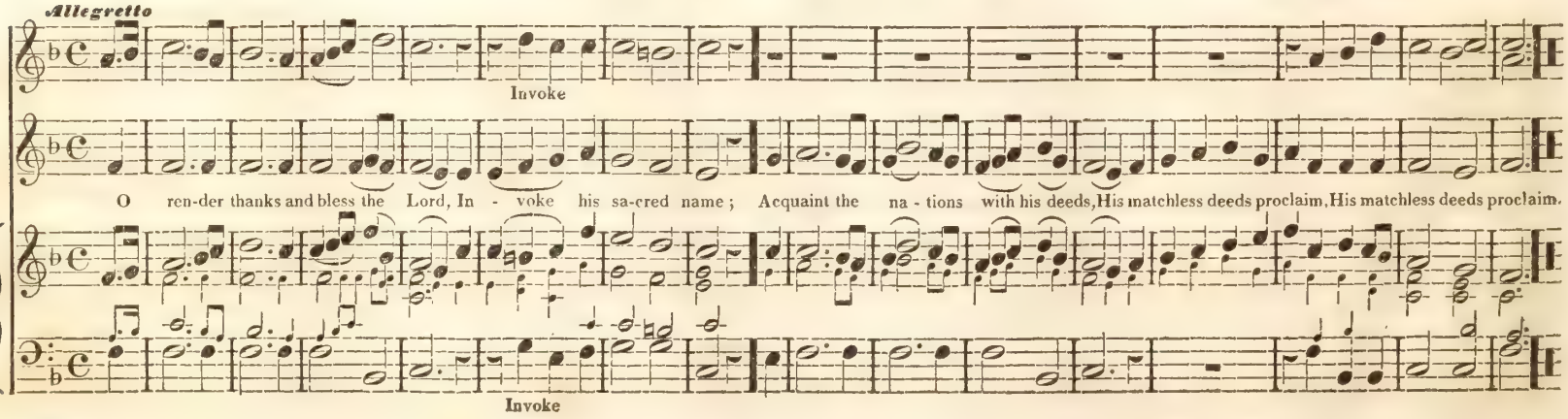
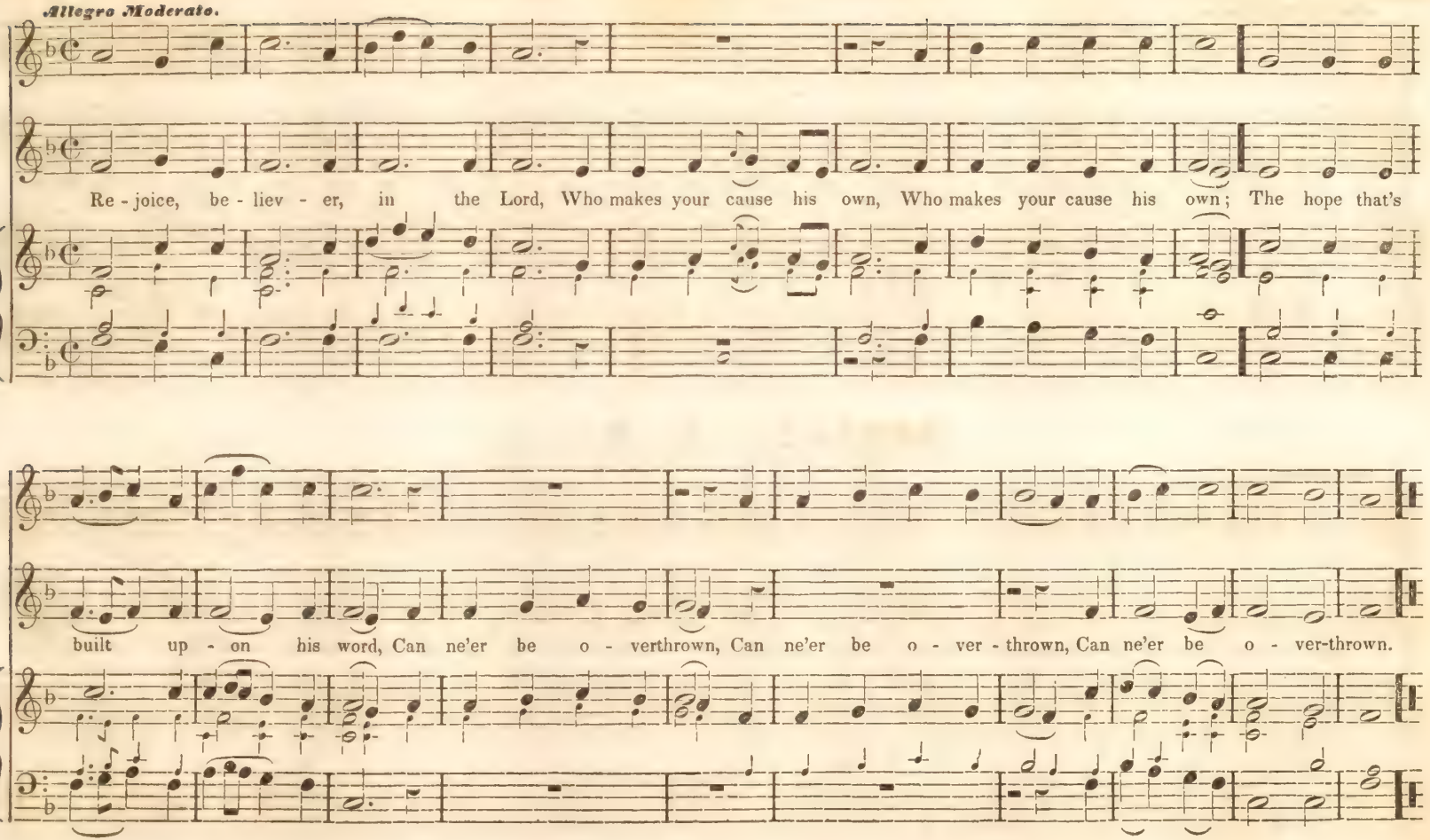
WM. ARNOLD.



FLAVEL. C. M.

J. GILDON.

INVOCATION. C. M.

W. DIXON.

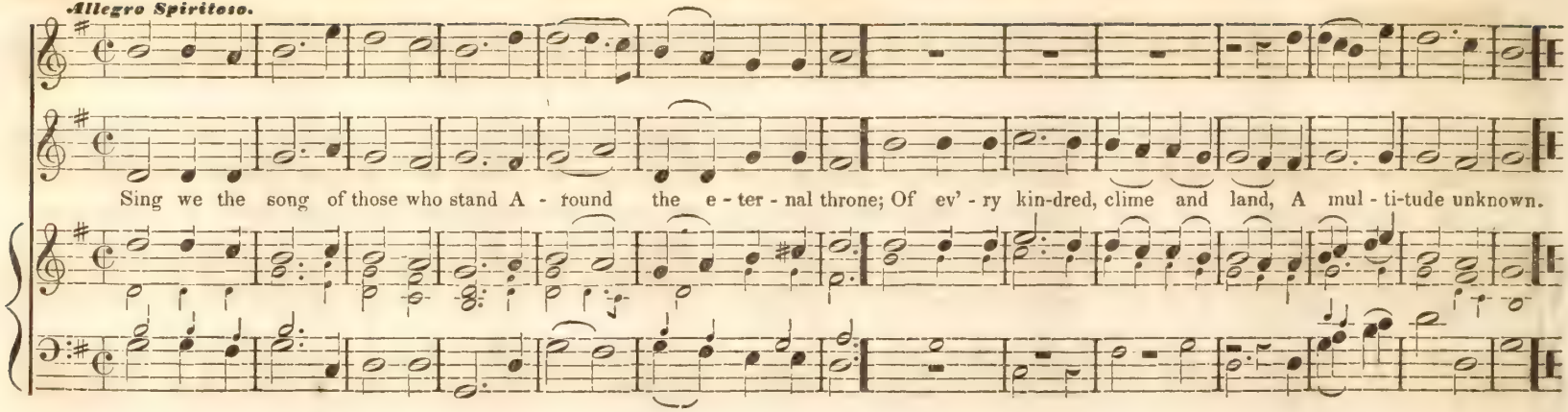


Allegro Moderato.
Re - joice, be - liev - er, in the Lord, Who makes your cause his own, Who makes your cause his own; The hope that's
built up - on his word, Can ne'er be o - verthrown, Can ne'er be o - ver - thrown, Can ne'er be o - ver-thrown.

PALMER. C. M.

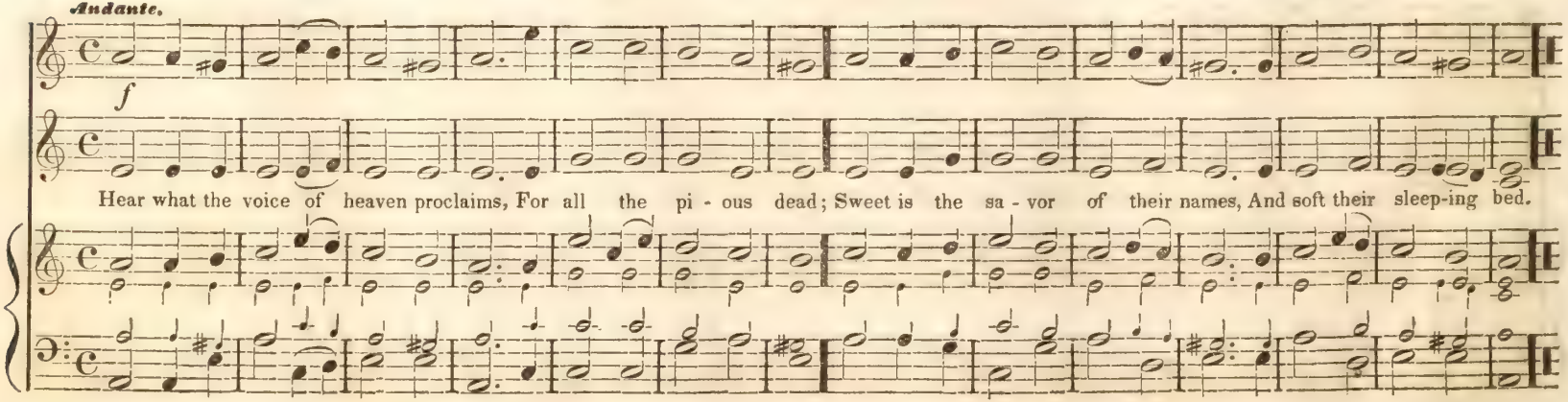
L. NICHOLSON.

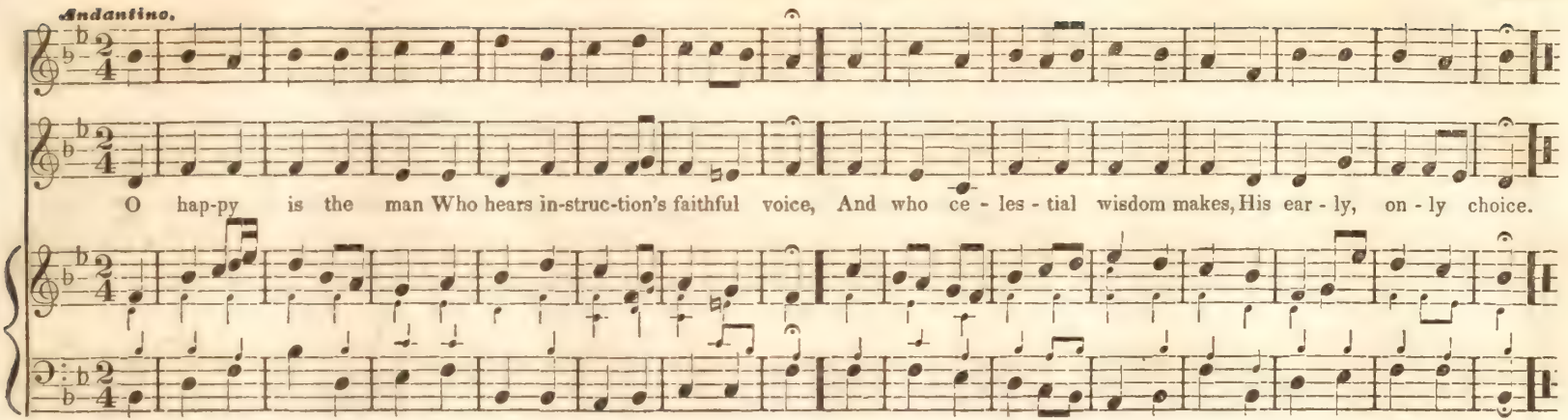
Allegro Spiritoso.



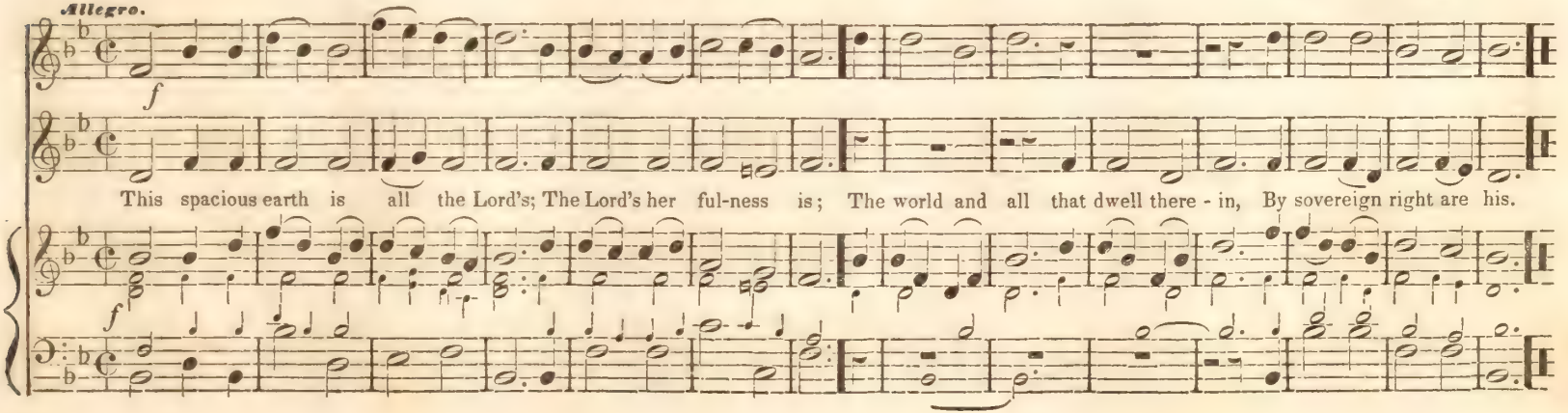
BURIAL. C. M.

Andante.

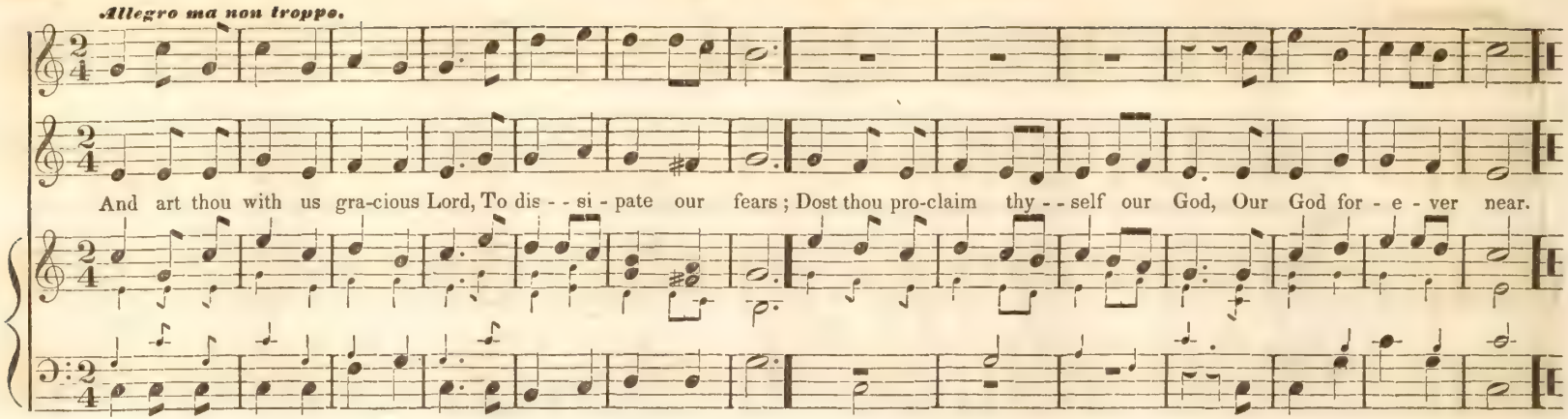


REDCLIFF. C. M.

CRESCENT. C. M.

(WITH ALTERATIONS.)

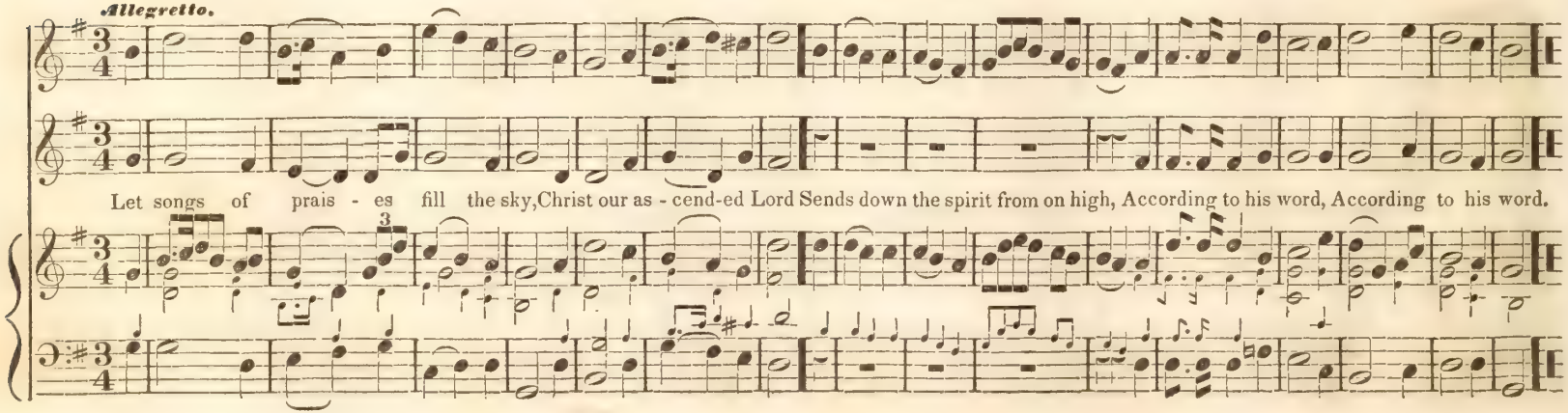


WESTON. C. M.



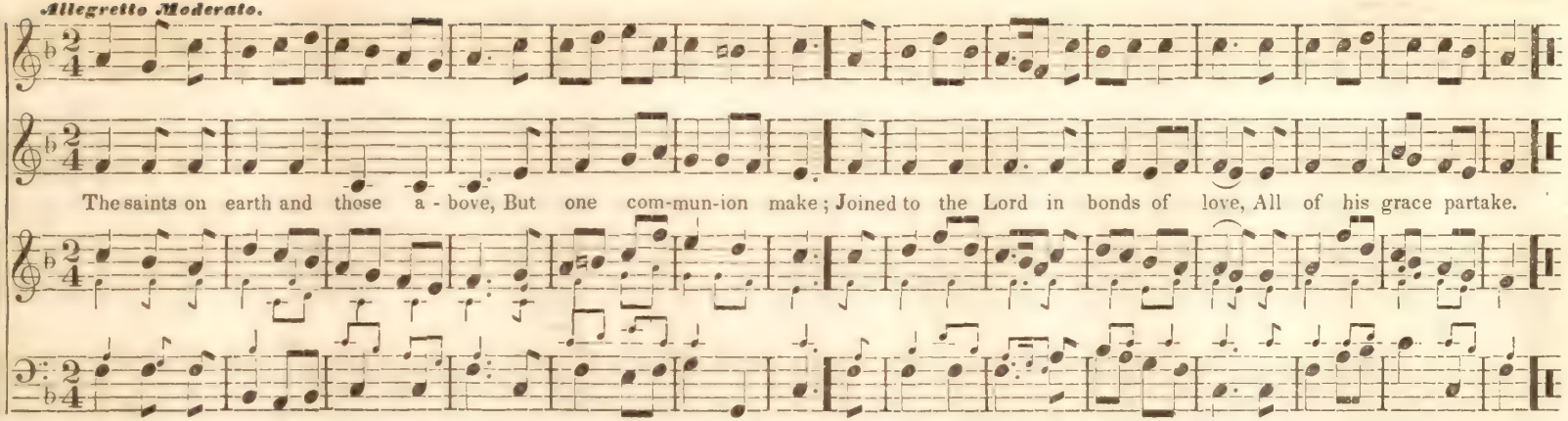
PICKERING. C. M.

ANCIENT TUNE.



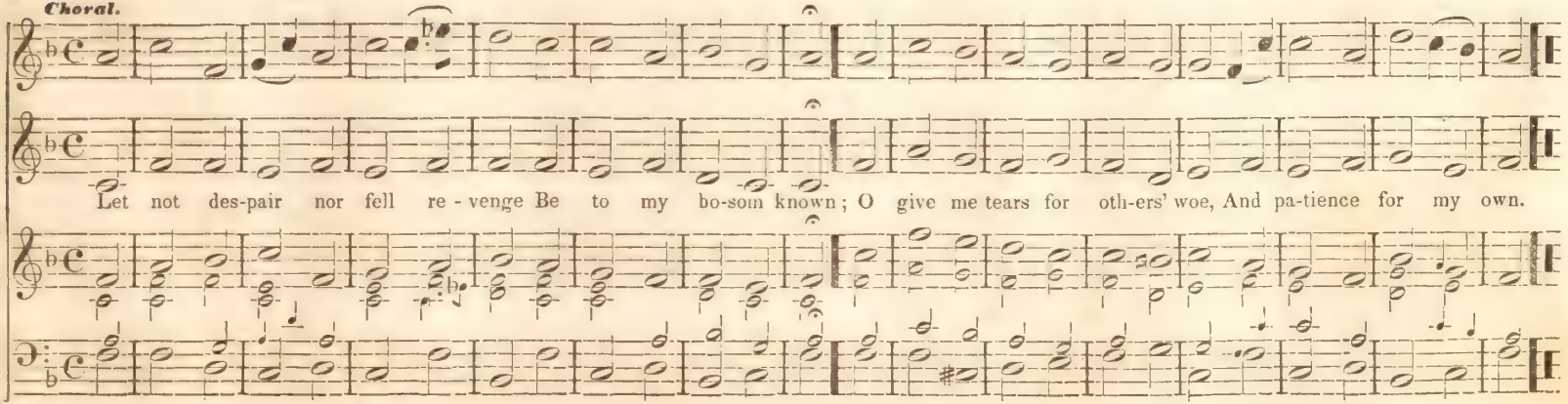
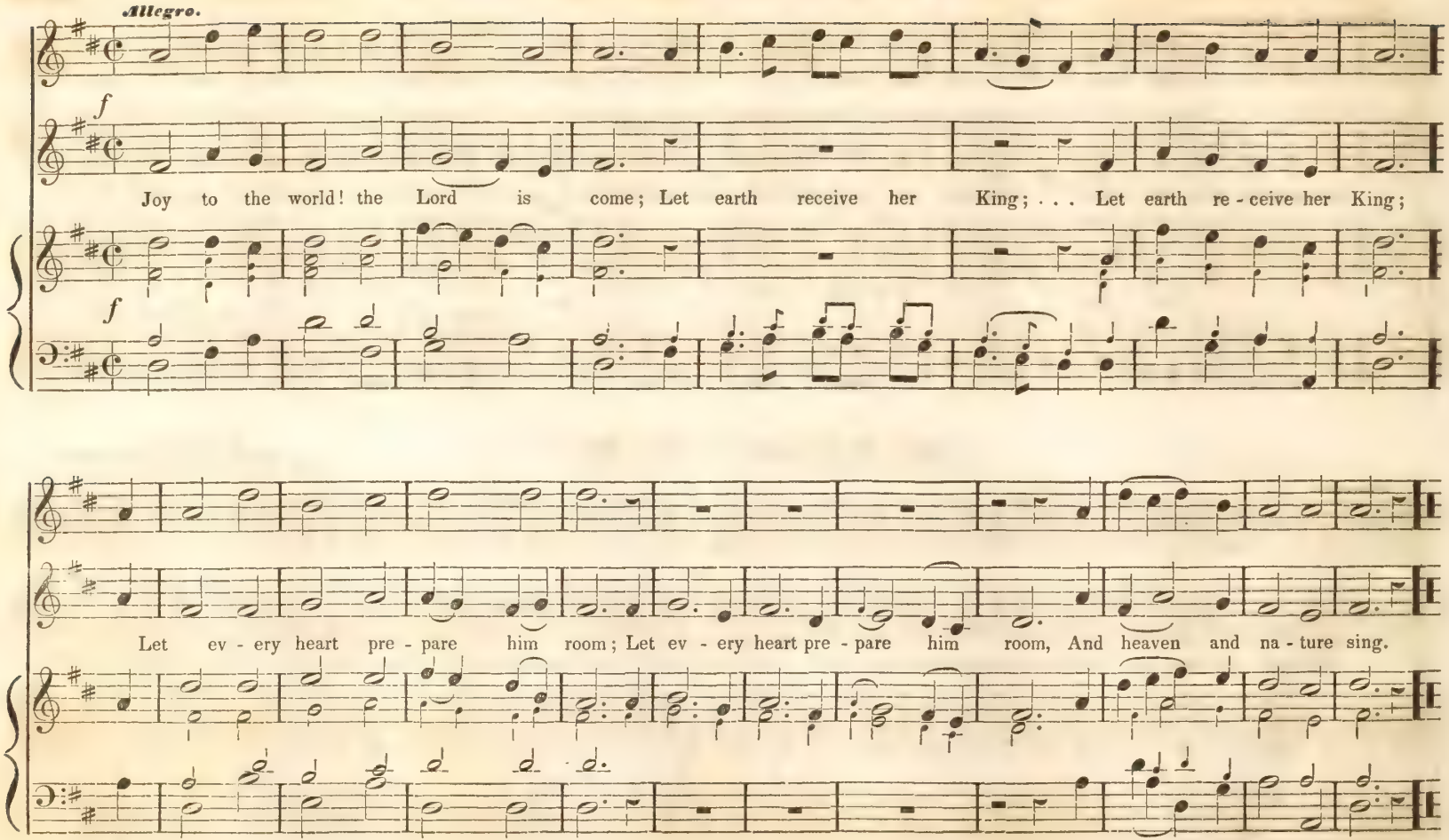
PULTENEY. C. M.

Allegretto Moderato.



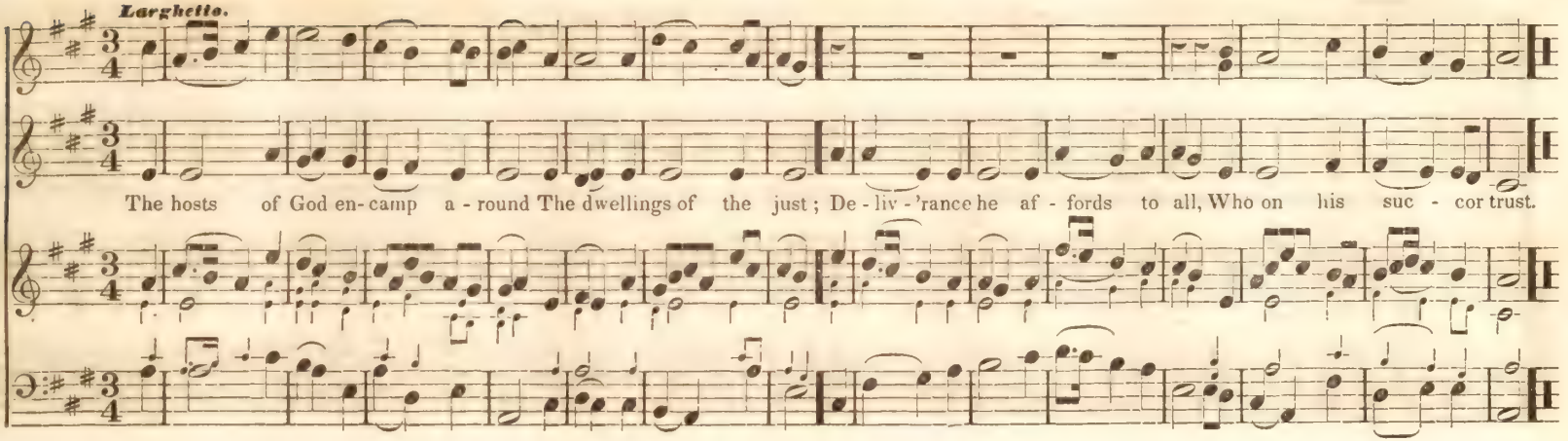
DUNDEE. C. M.

A SCOTCH AIR.
FROM RAVENSCROFT'S COLL.

Choral.

Allegro.
f
Joy to the world! the Lord is come; Let earth receive her King; . . . Let earth re - ceive her King;
f
Let ev - ery heart pre - pare him room; Let ev - ery heart pre - pare him room, And heaven and na - ture sing.

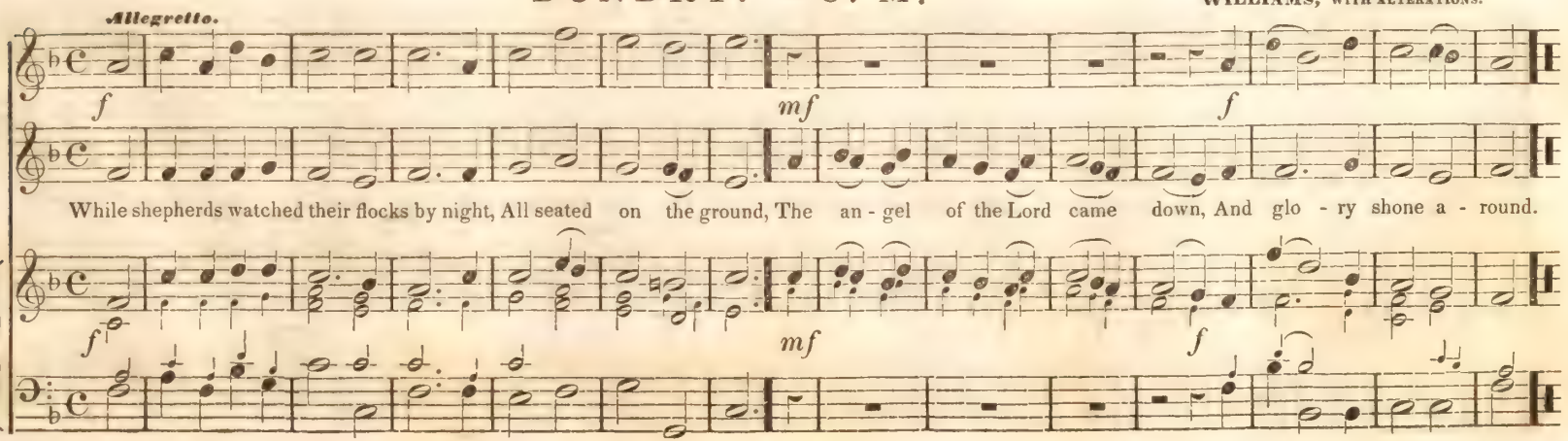
ABINGTON. C. M.

DR. HEIGHINGTON.



DUNDRY. C. M.

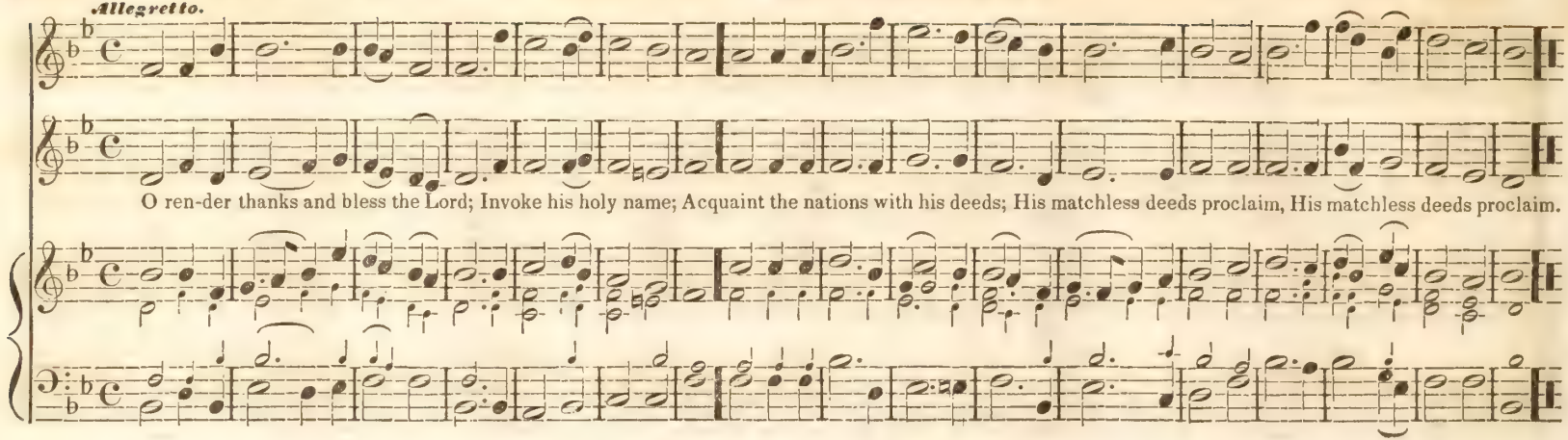
WILLIAMS, WITH ALTERATIONS.



FONTAINE. C. M.

REV. J. RIPPON'S COLL.

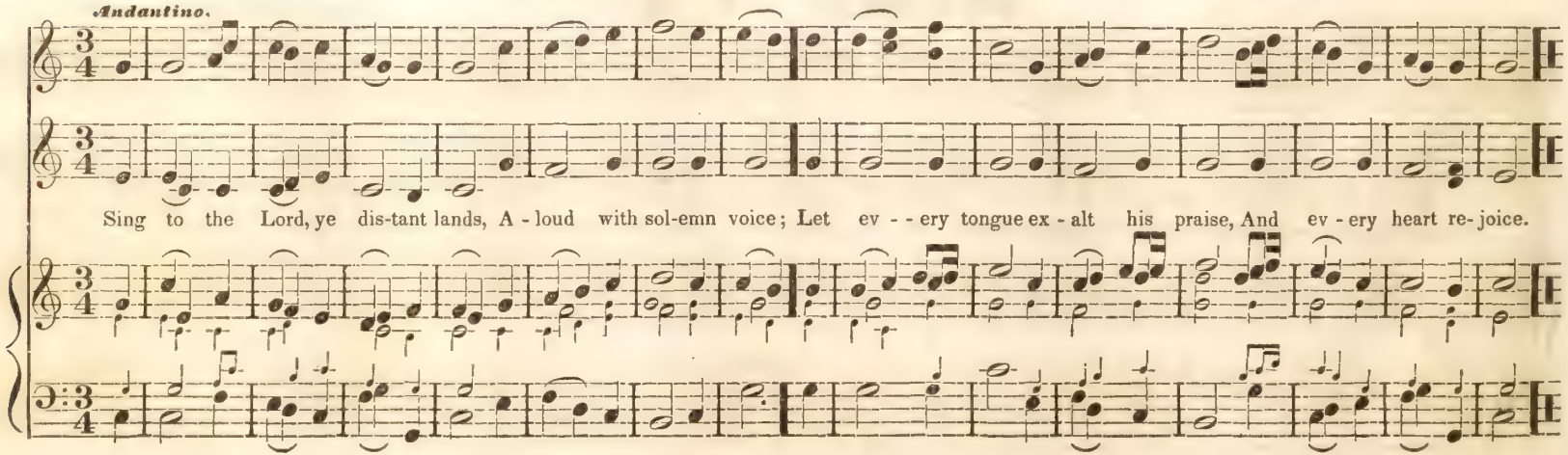
Allegretto.



ELLSWORTH. C. M.

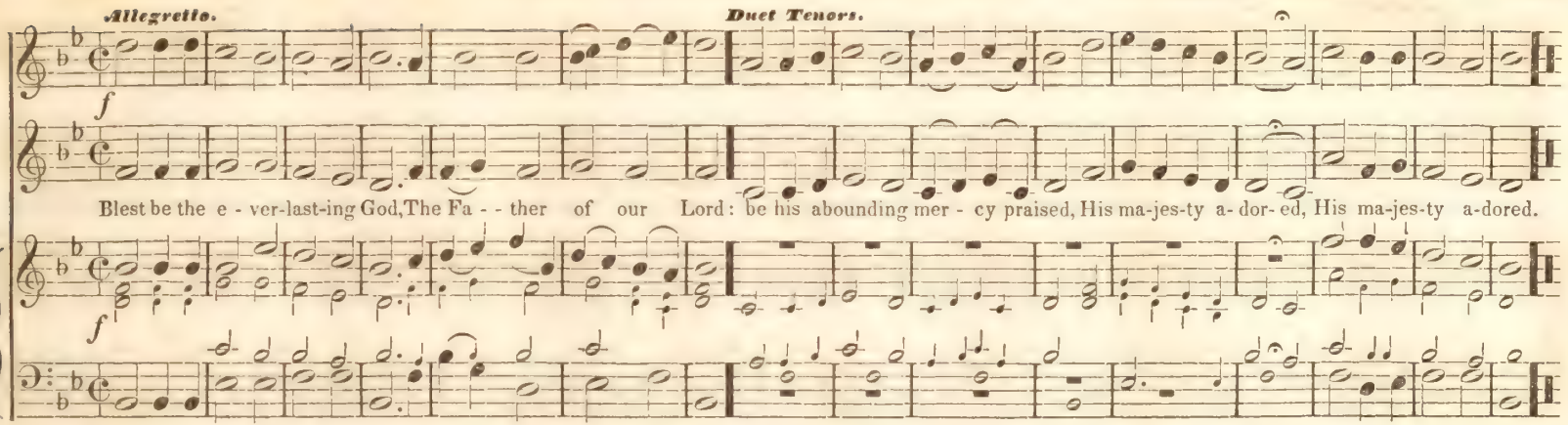
W. DIXON.

Andantino.

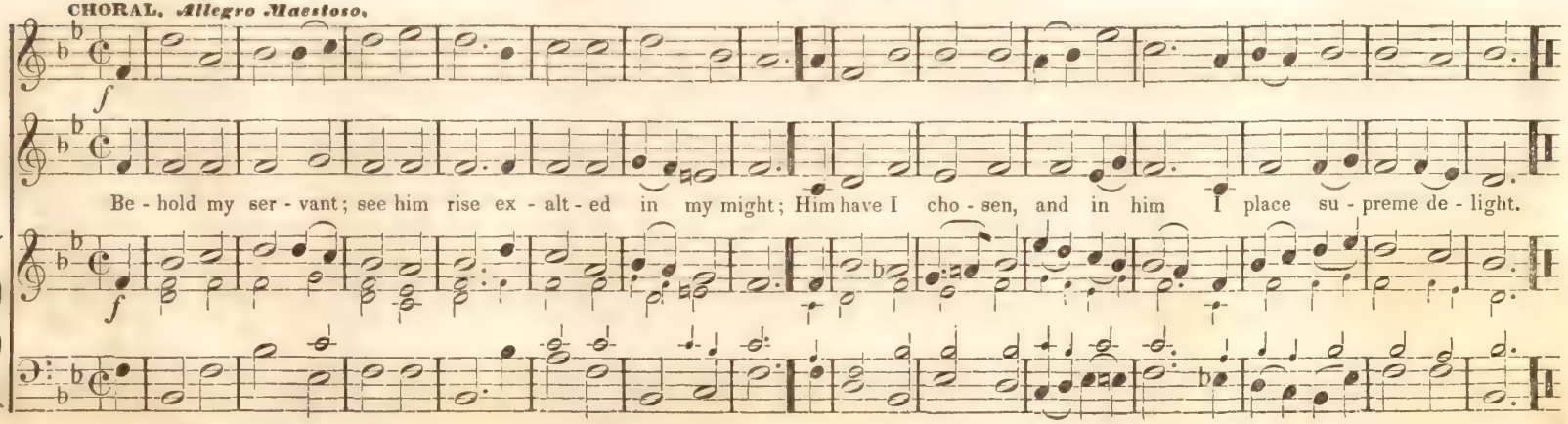


SOMERSET. C. M.

W. ARNOLD, WITH ALTERATIONS.

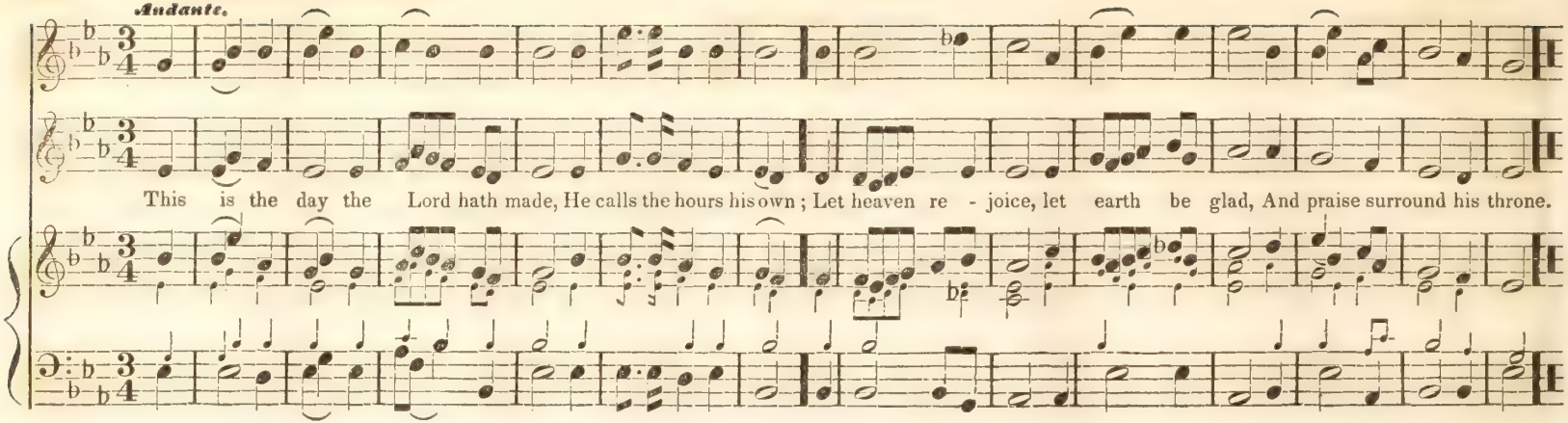


DANIEL. C. M.



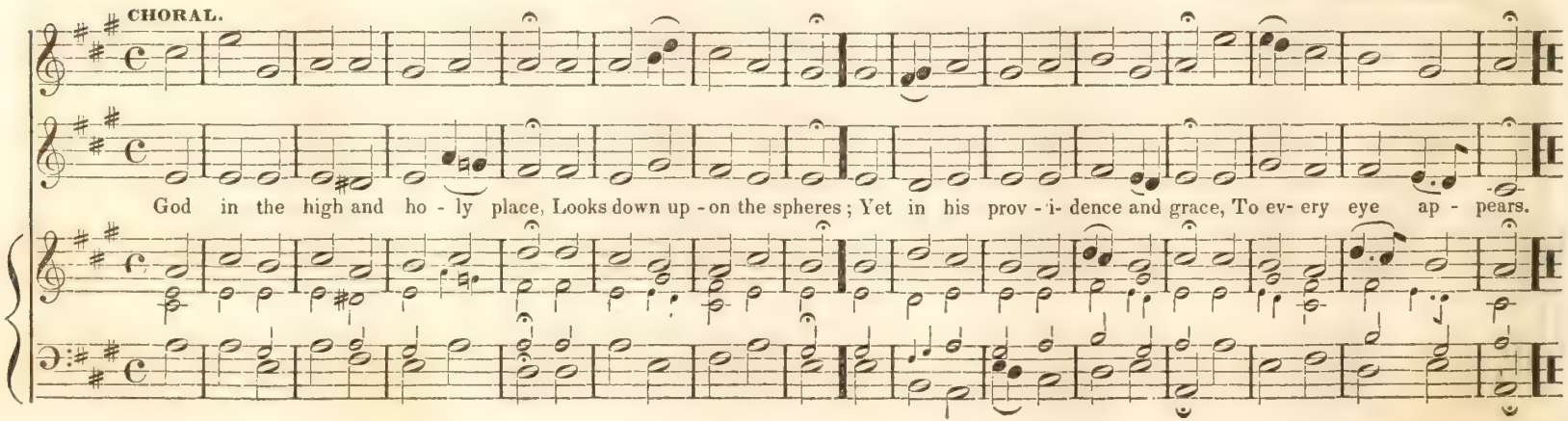
SEVENTH DAY. C. M.

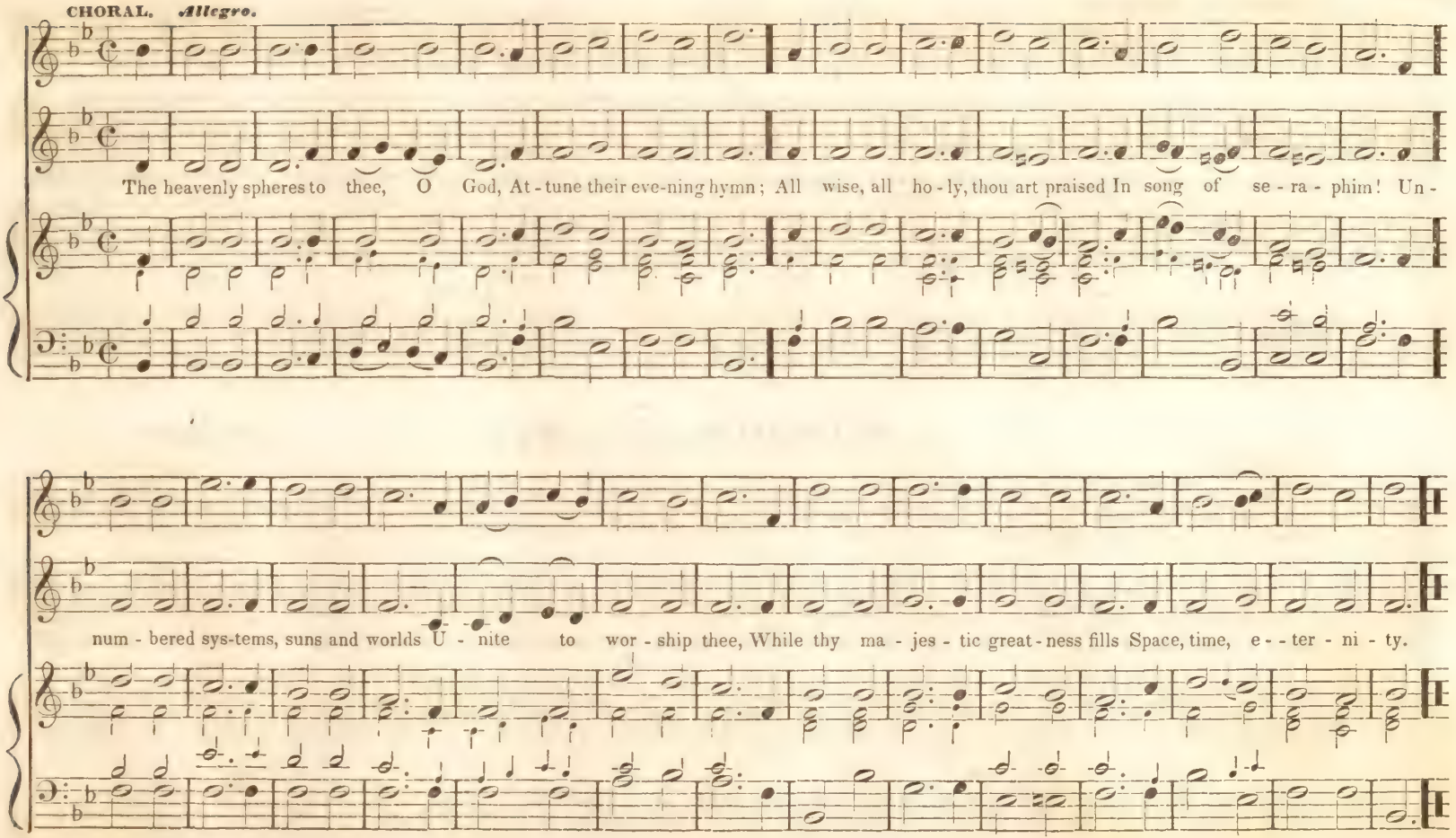
L. MARSHALL.



CANTERBURY. C. M.

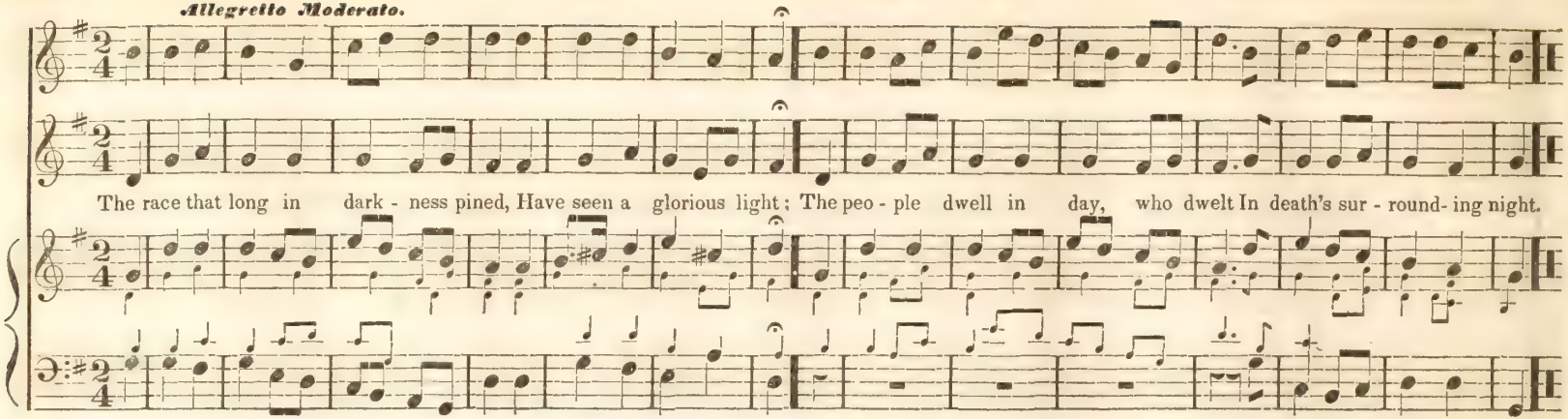
E. BLANCKS.




CHORAL. Allegro.
The heavenly spheres to thee, O God, At - tune their eve-ning hymn; All wise, all ho - ly, thou art praised In song of se - ra - phim! Un -
num - bered sys-tems, suns and worlds U - nite to wor - ship thee, While thy ma - jes - tic great - ness fills Space, time, e - - ter - ni - ty.

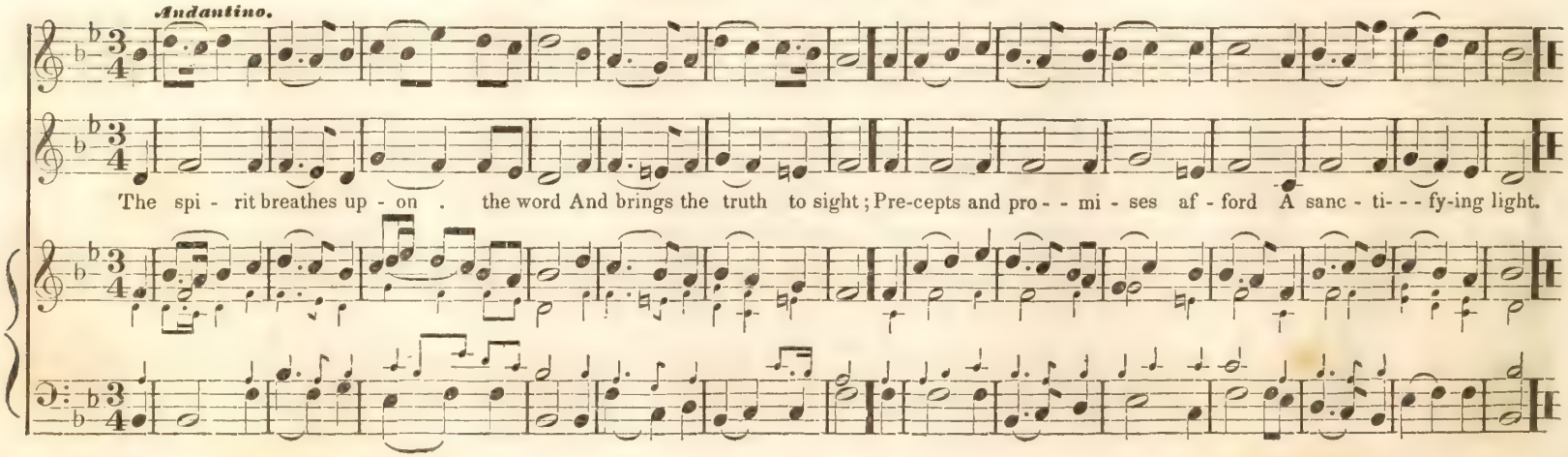
LYNCOMBE. C. M.

WLLIAMS, WITH ALTERATIONS.



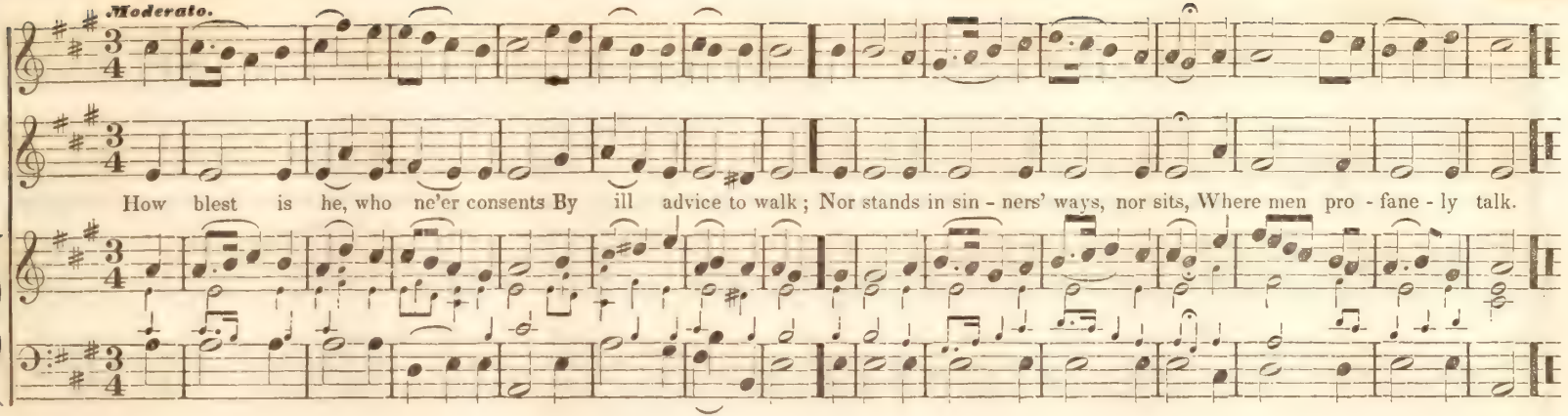
SHARON. C. M.

DR. CARTER.



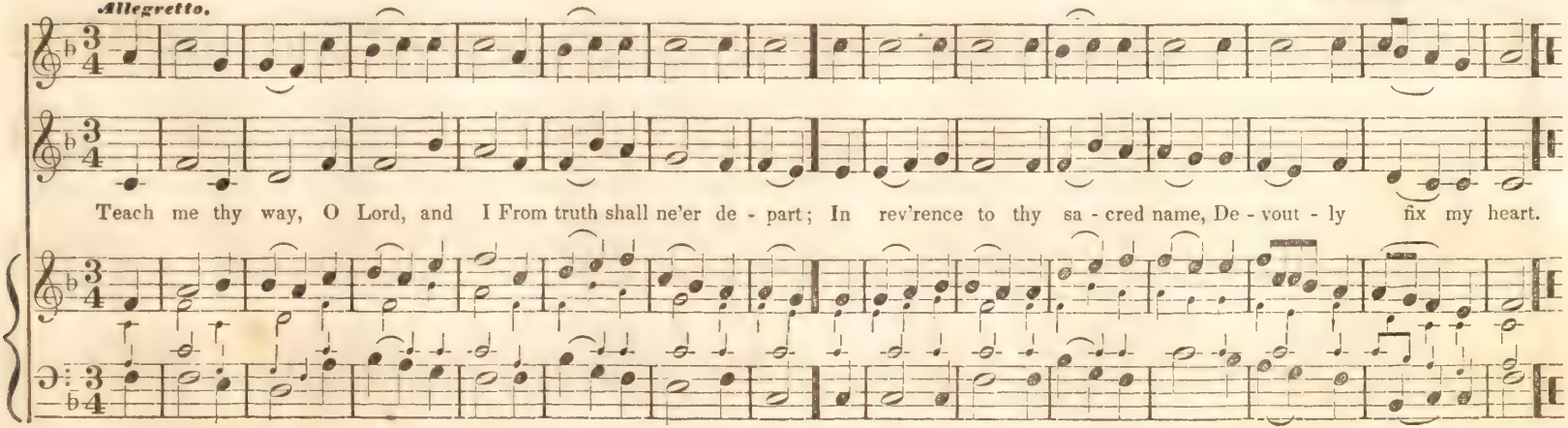
LYFORD. C. M.

DR. RANDALL.



MARKHAM. C. M.

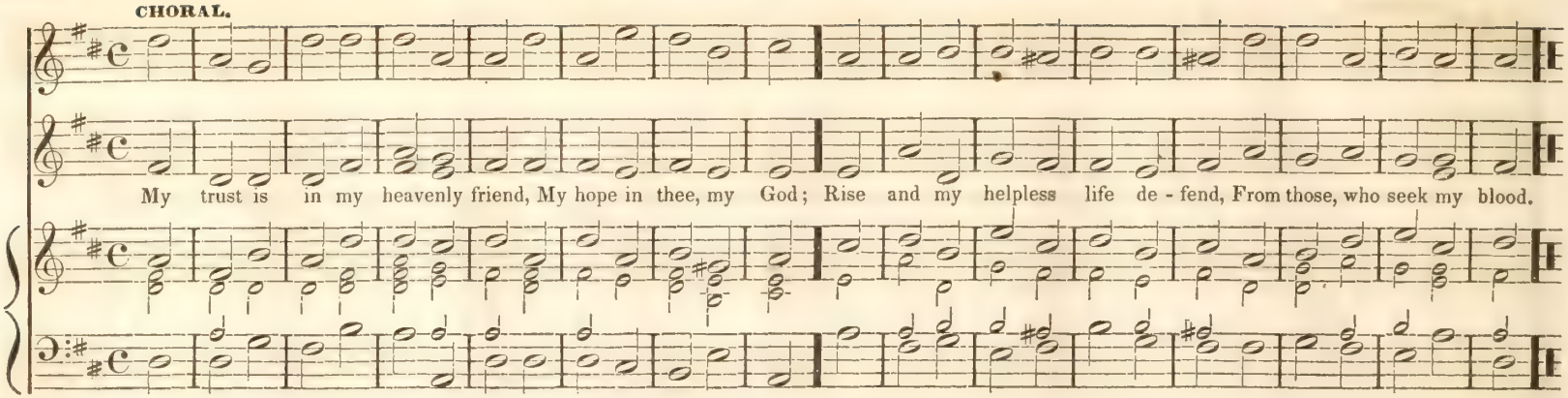
W. DIXON.



ST. ANN'S. C. M.

DR. CROFT.

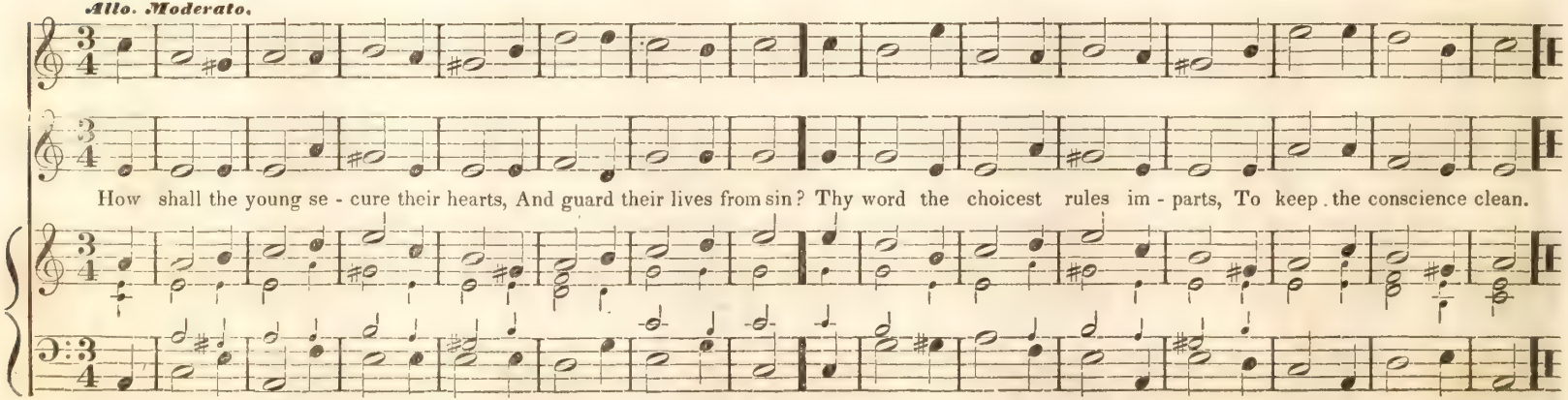
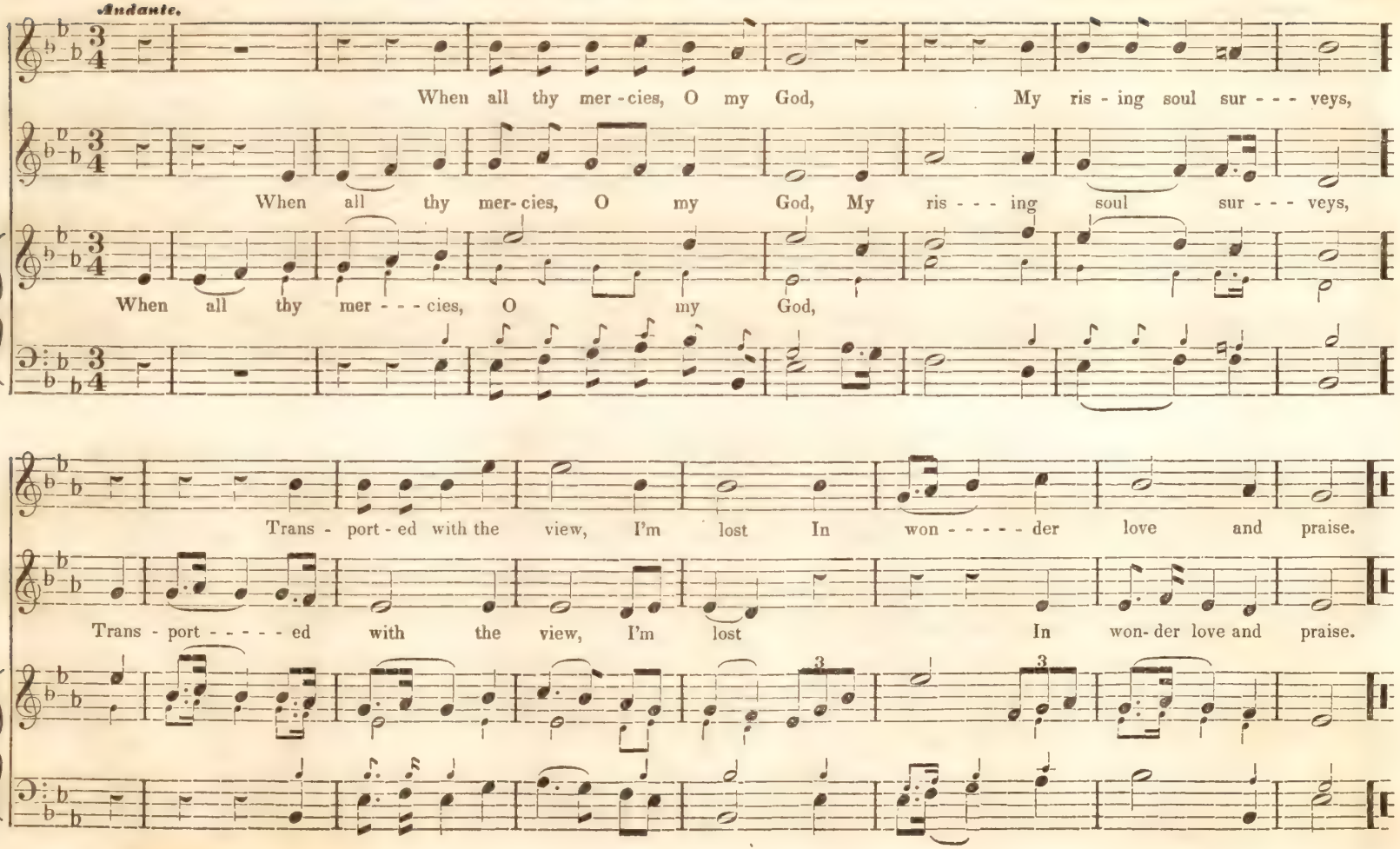
CHORAL.



BURFORD. C. M.

H. PURCELL.

Allo. Moderato.

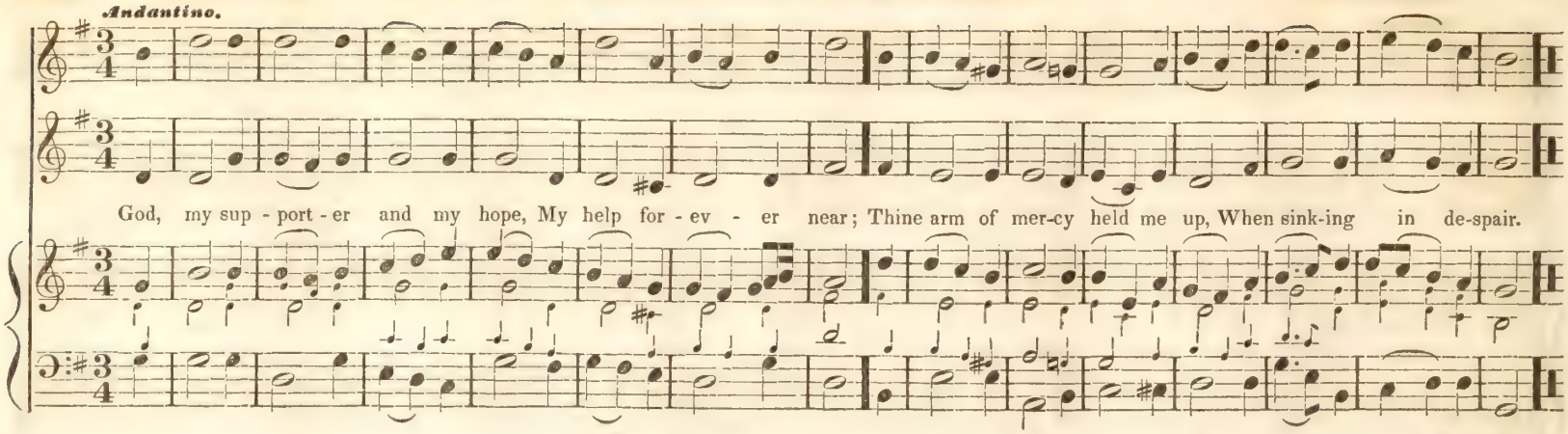


Andante.
When all thy mer-cies, O my God, My ris-ing soul sur---veys,
When all thy mer-cies, O my God, My ris---ing soul sur---veys,
When all thy mer---cies, O my God,
Trans-port-ed with the view, I'm lost In won-----der love and praise.
Trans-port-----ed with the view, I'm lost In won-der love and praise.

CIRENCESTER. C. M.

DR. NARES.

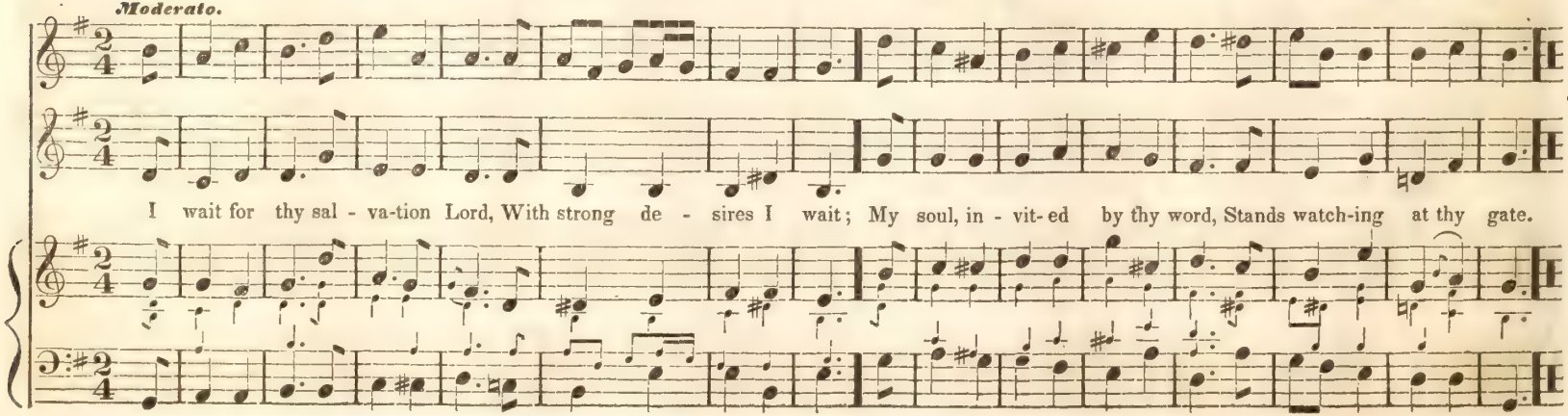
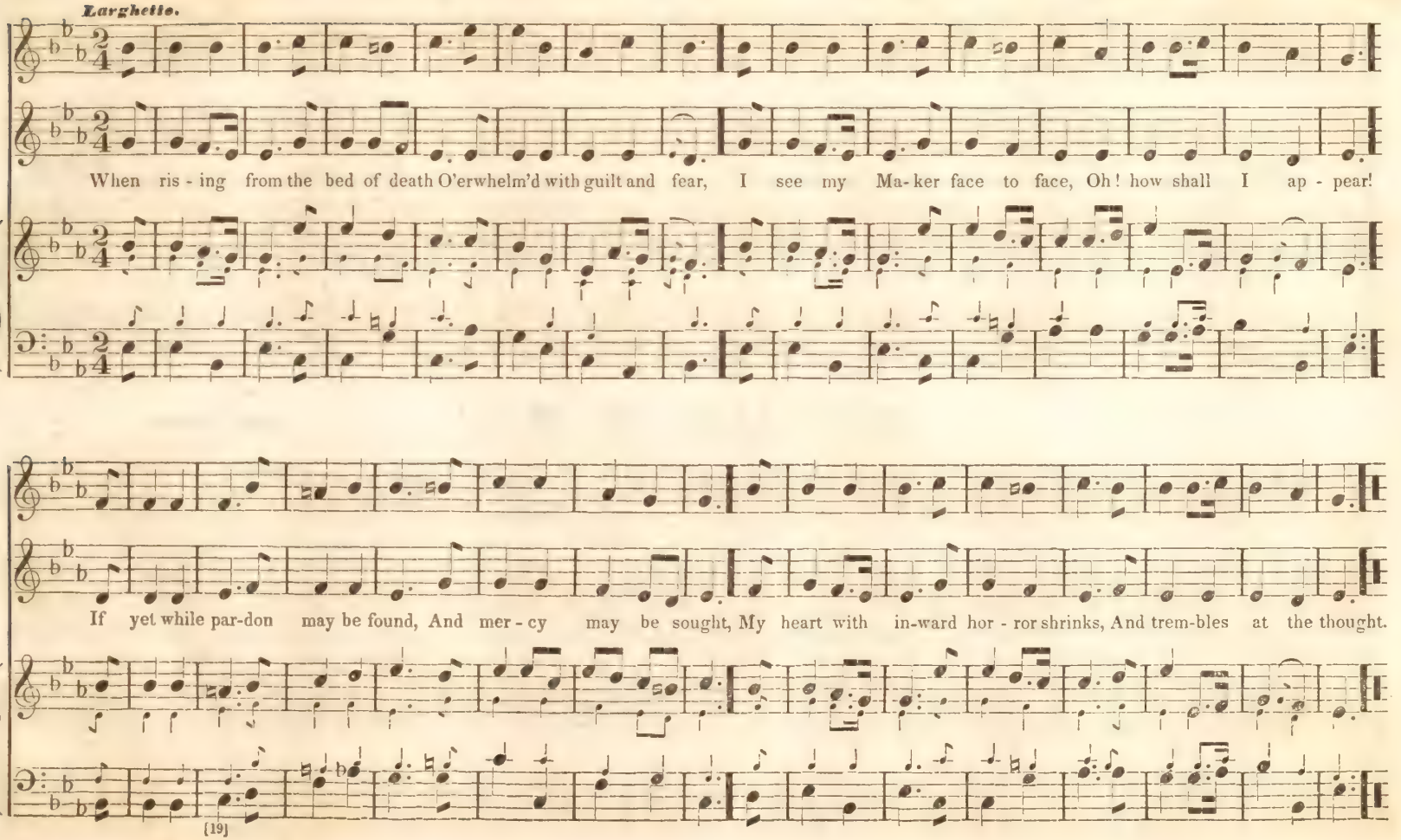
Andantino.



MAGDALEN. C. M.

Music by J. E.

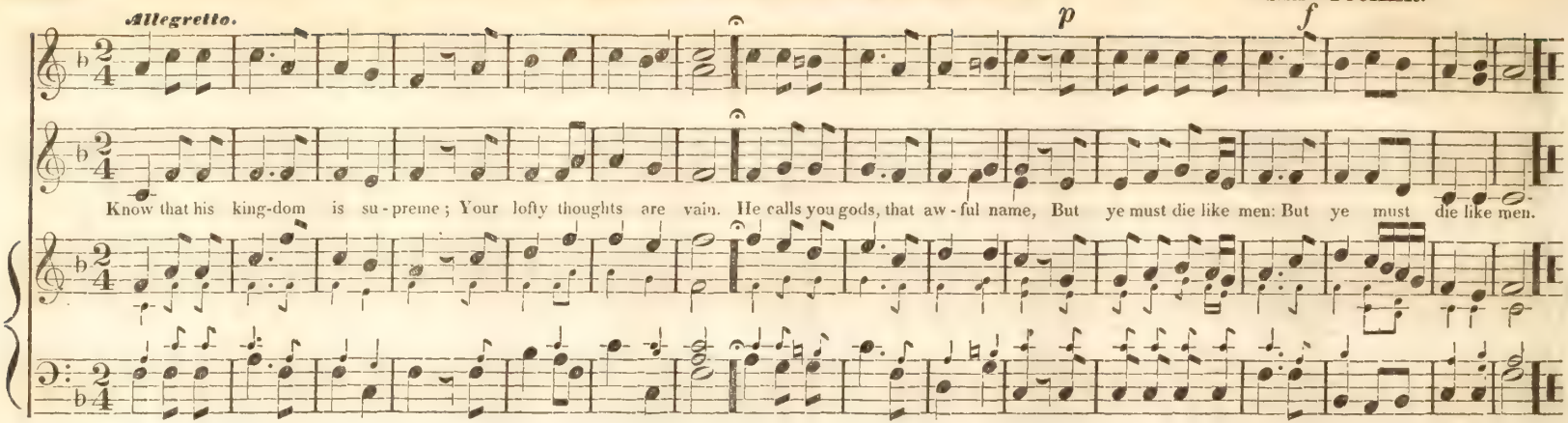
Moderato.



Larghetto.
When ris - ing from the bed of death O'erwhelm'd with guilt and fear, I see my Ma-ker face to face, Oh! how shall I ap - pear!
If yet while par-don may be found, And mer - cy may be sought, My heart with in-ward hor - ror shrinks, And trem-bles at the thought.
[19]

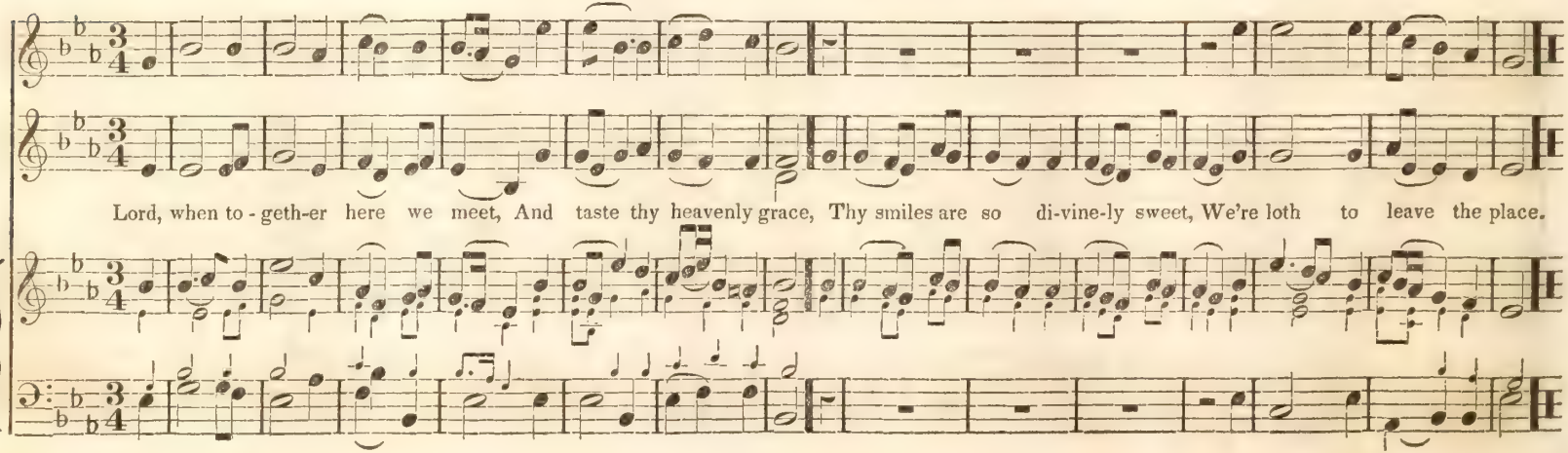
PENROSE. C. M.

ISAAC TUCKER.



KENDALL. C. M.

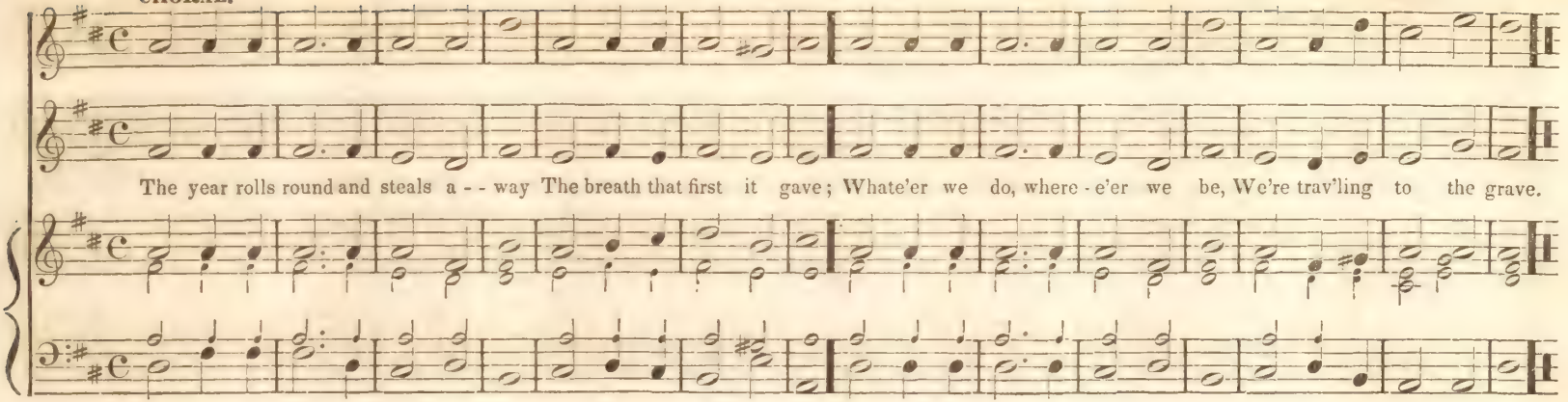
JER. CLARK.



TALLIS' CHANT. C. M.

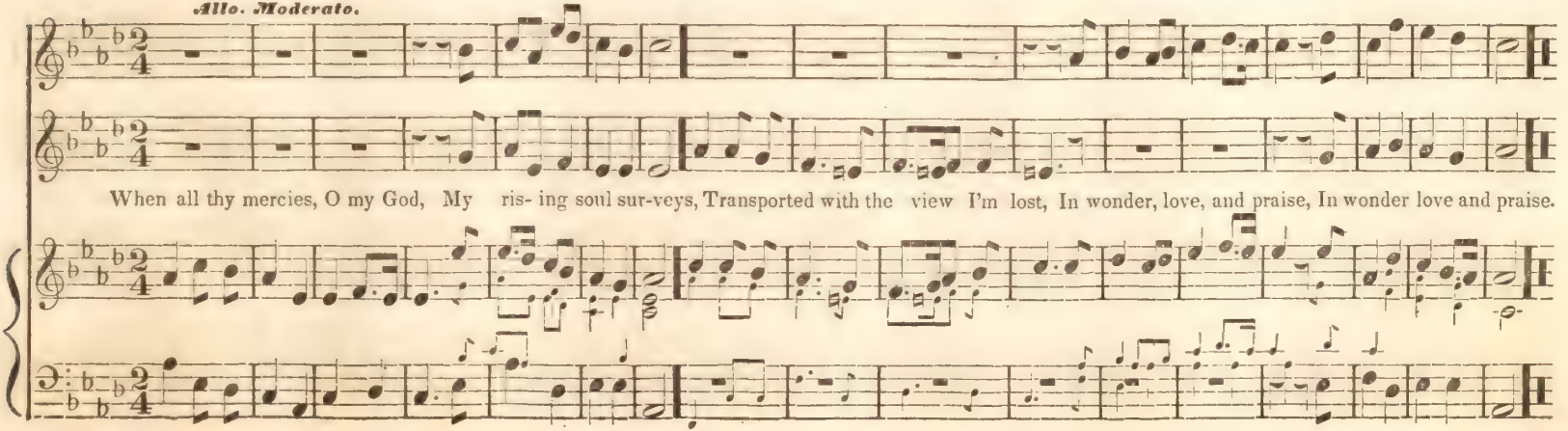
THOS. TALLIS.

CHORAL.



SEABURY. C. M.

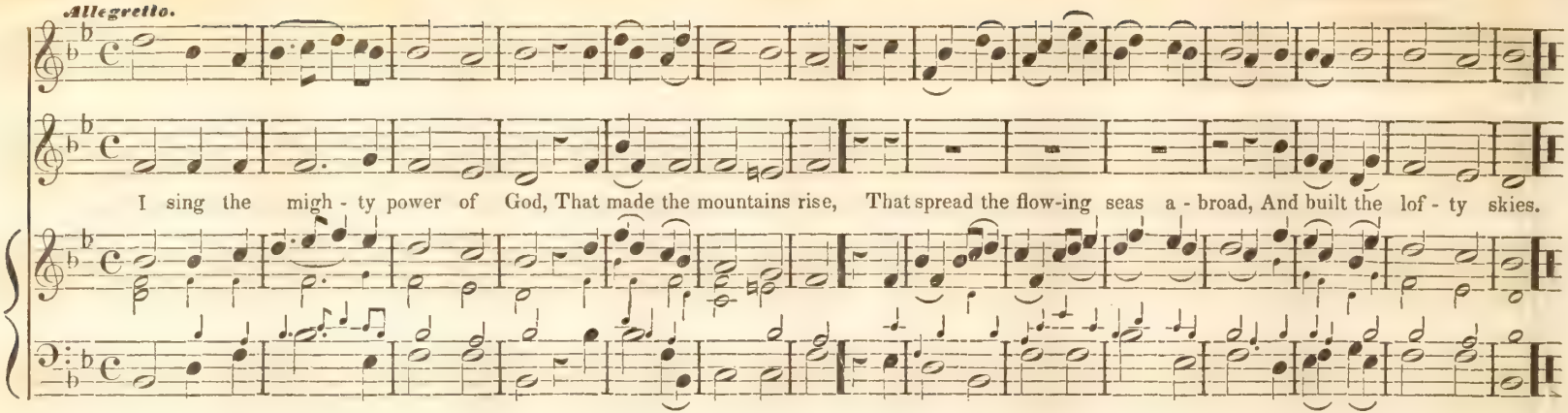
B. MILGROVE.



CLIPSTONE. C. M.

THO. JARMAN.

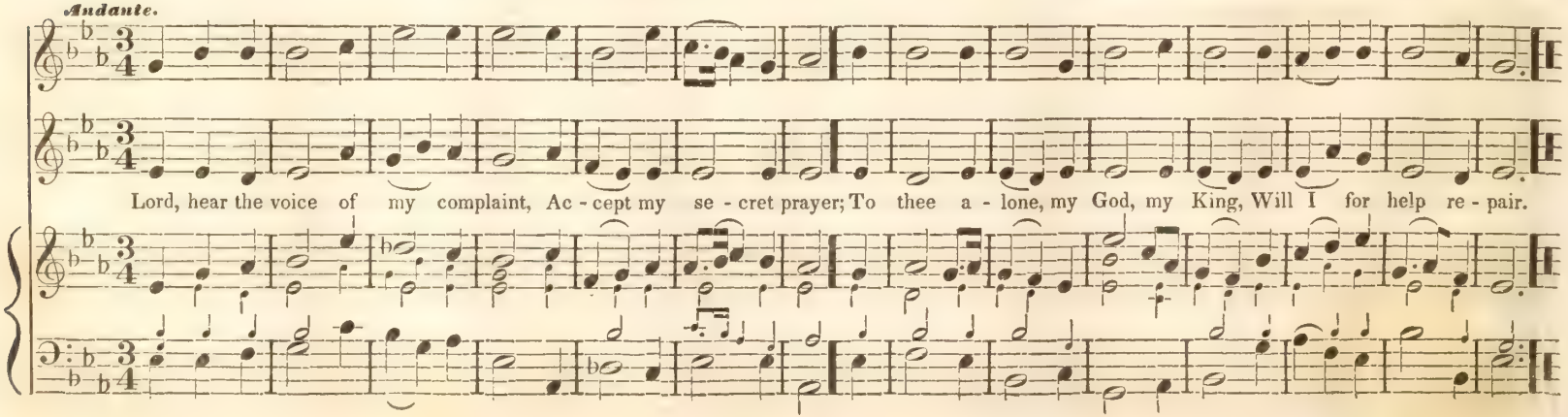
Allegretto.



GAINSBOROUGH. C. M.

G. F. HANDEL,
COMPOSED AT THE SEAT OF THE EARL OF GAINSBOROUGH.

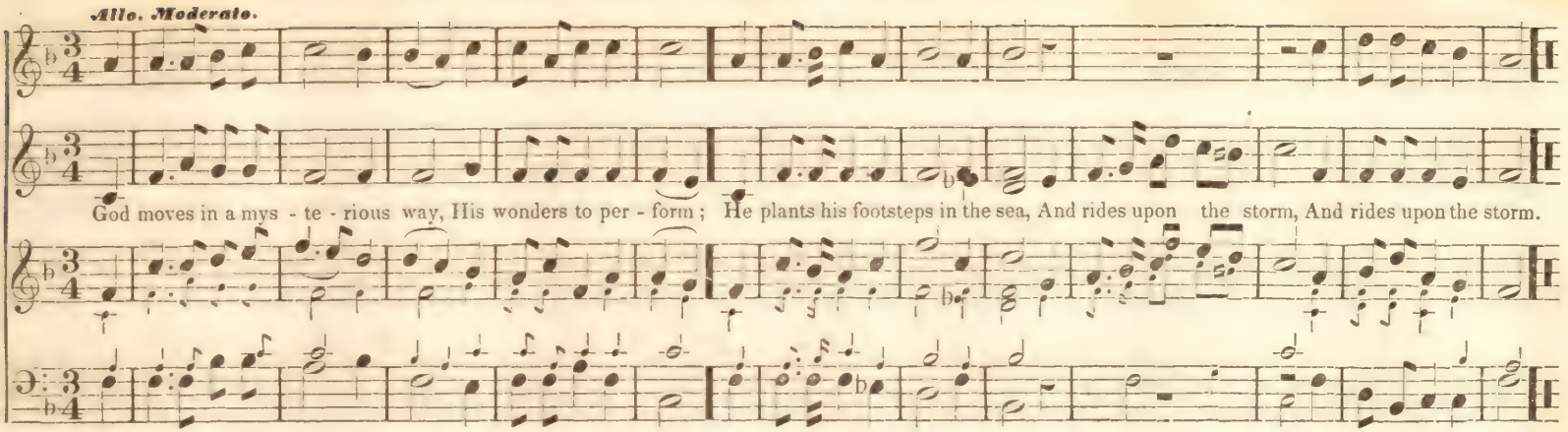
Andante.



COVENTRY. C. M.

T. CLARK.

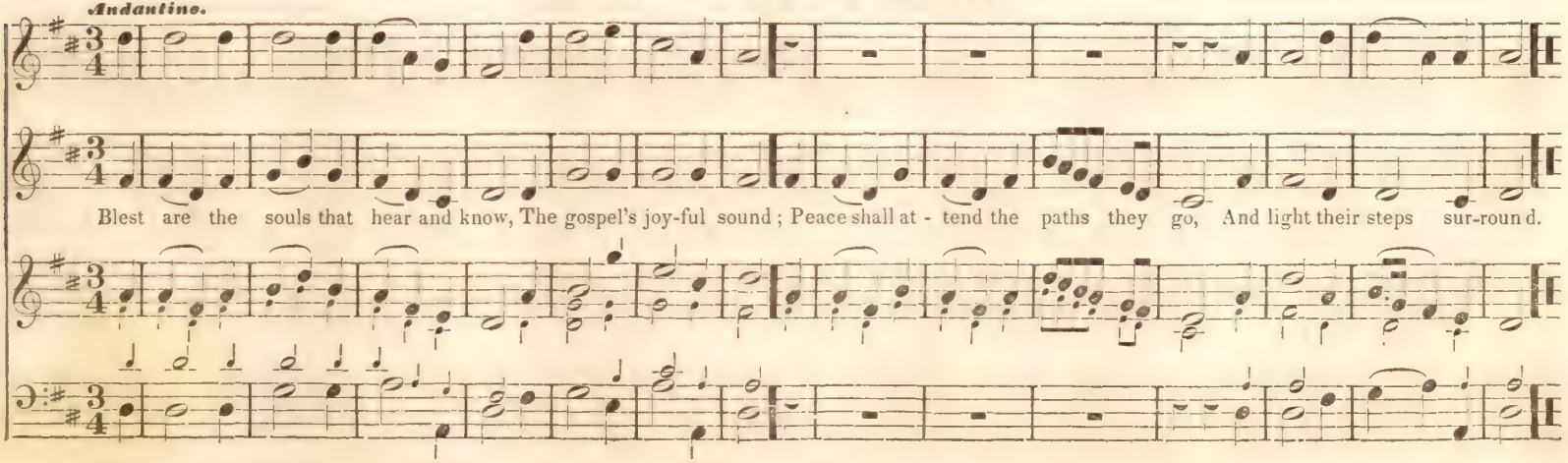
Allo. Moderato.



BADMINTON. C. M.

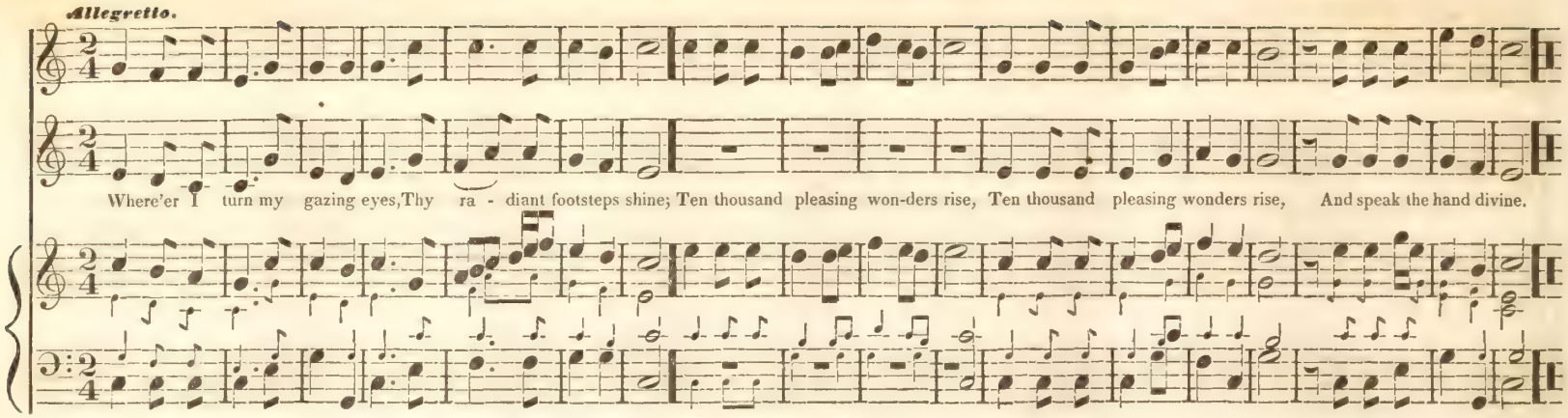
R. MOORE.

Andantino.



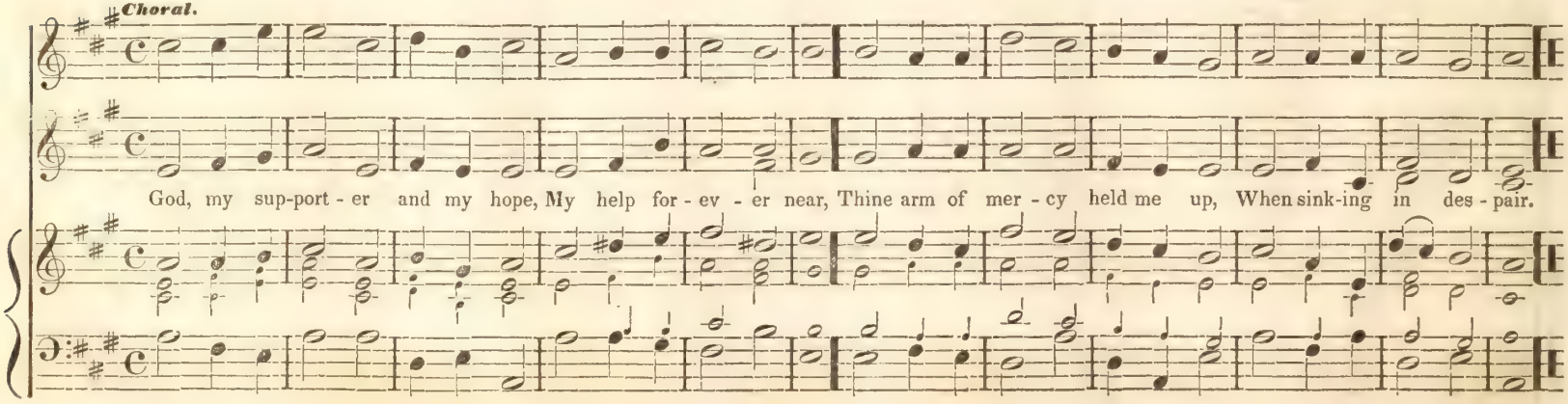
ARNOLD. C. M.

WM. ARNOLD.



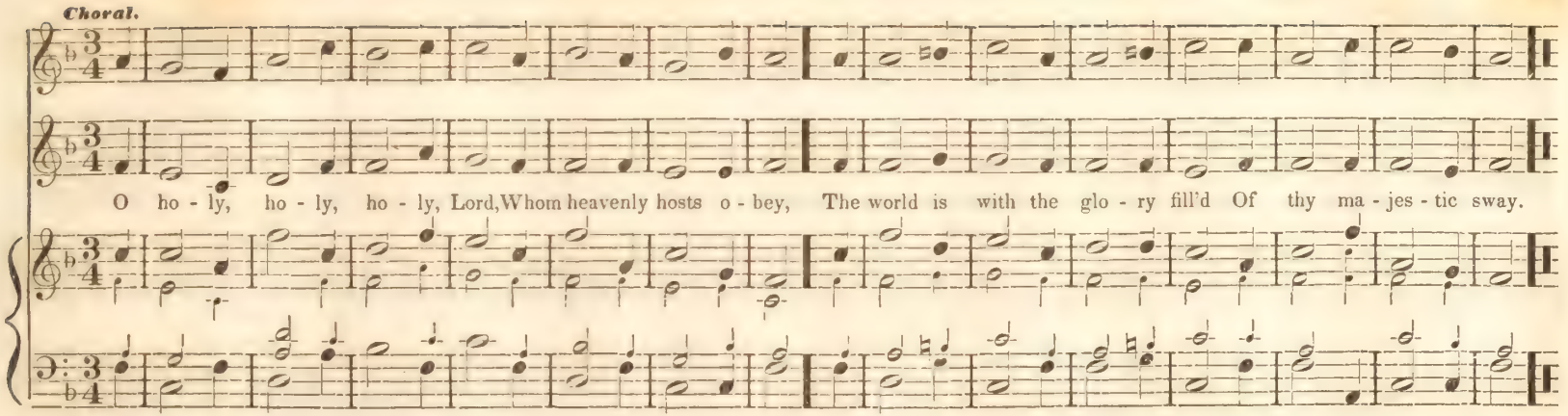
ROCHESTER. C. M.

ISAAC HOLDRAYD.



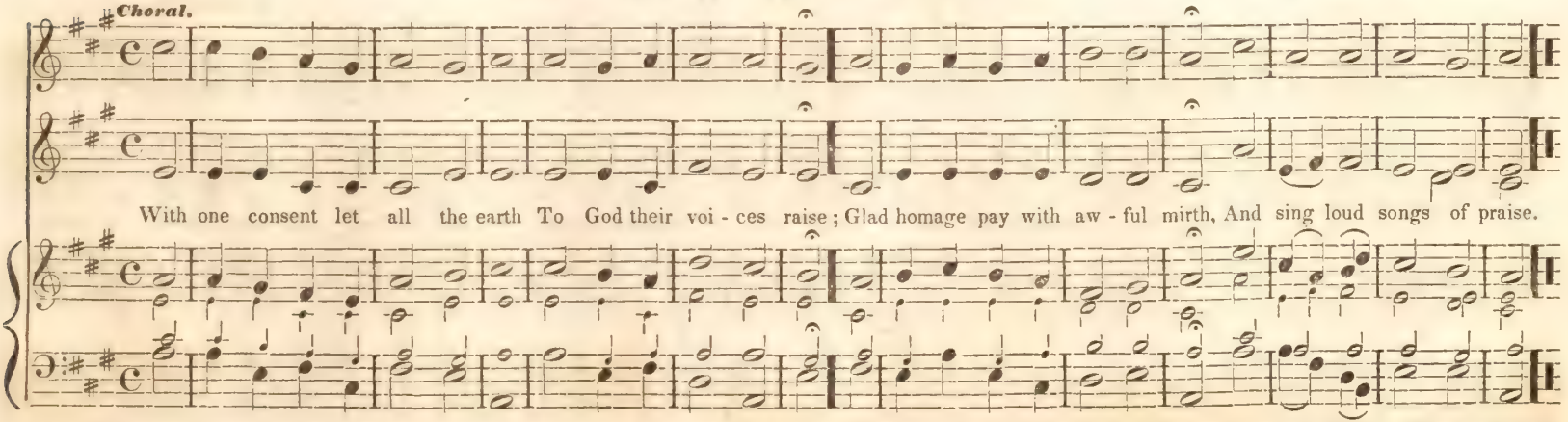
LONDON. C. M.

DR. CROFT.



OLD 134th. C. M. *

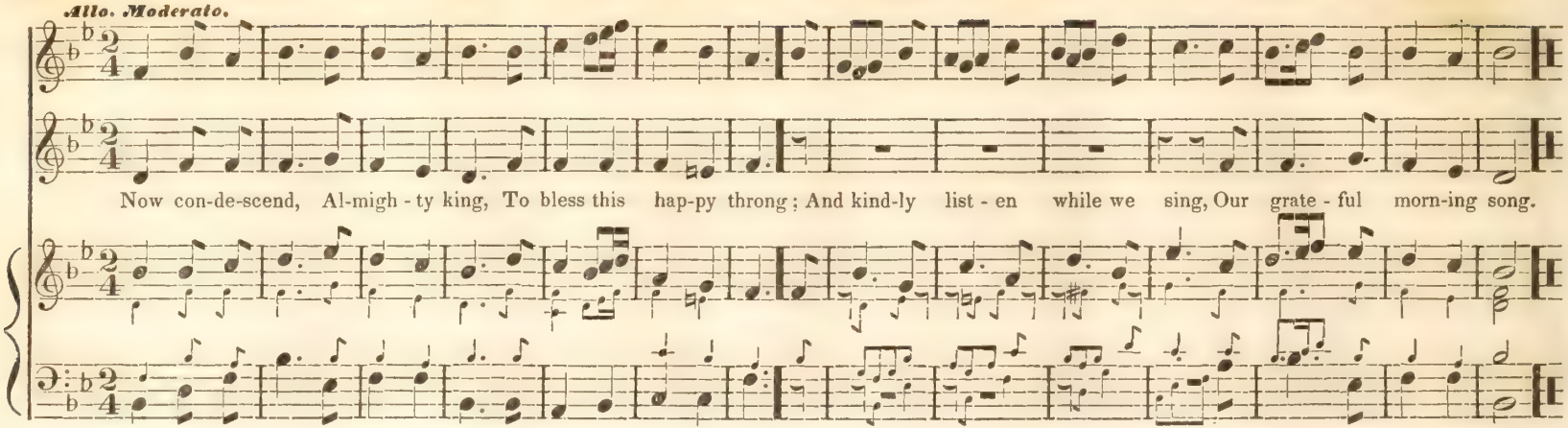
AN OLD FRENCH MELODY.



* This melody is set to the 134th of Marot & Beza's Psalms, printed at Strasburg 1545, and was afterwards applied in England to the 100 Ps. and since called Old 100.—The time here is conformable to the original.

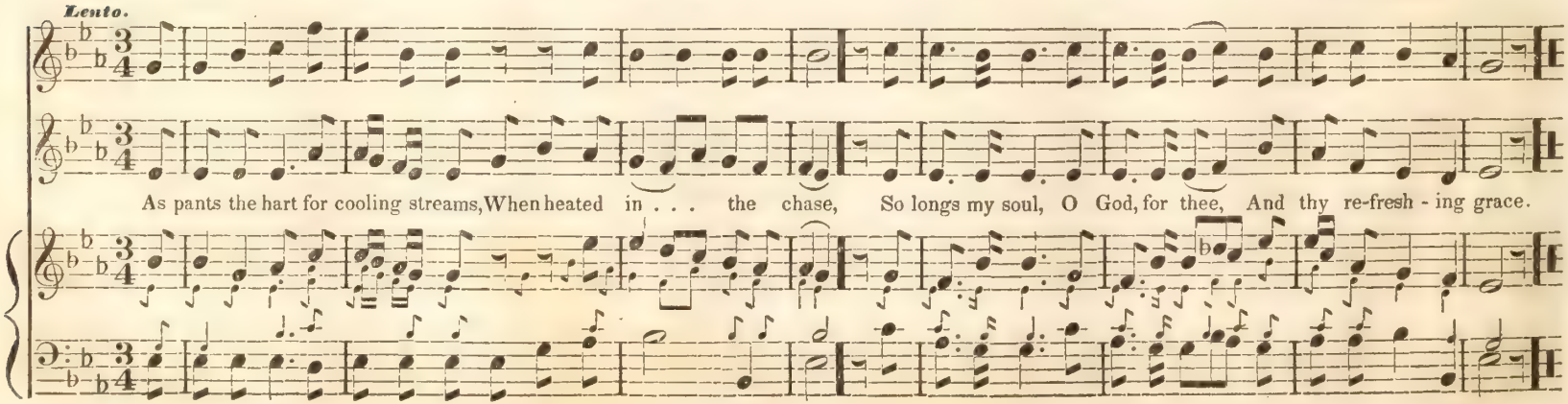
MATIN. C. M.

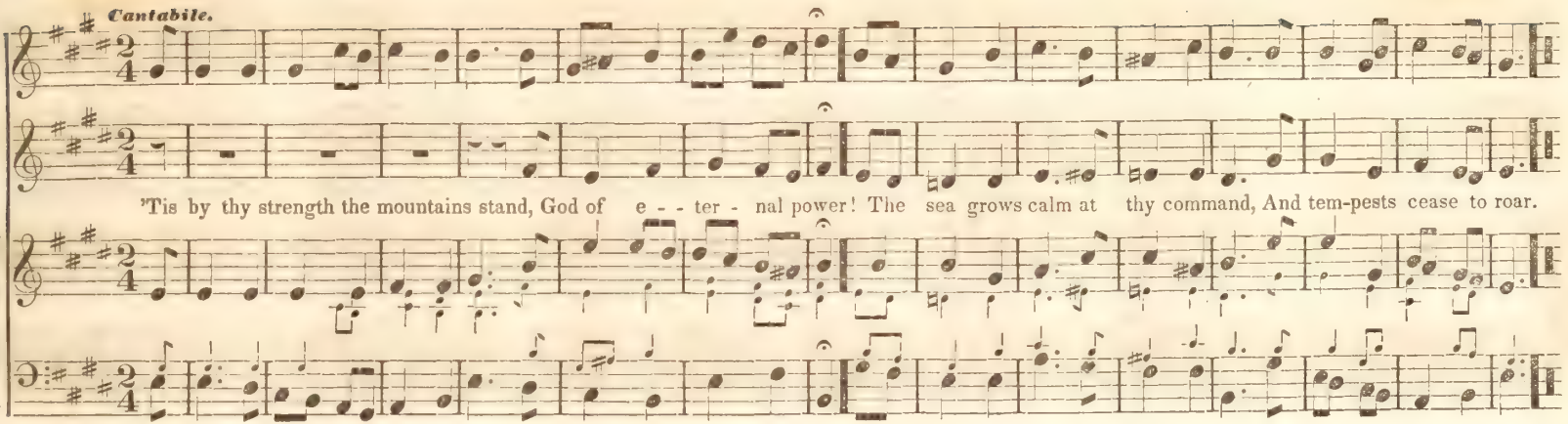
J. GILDON.



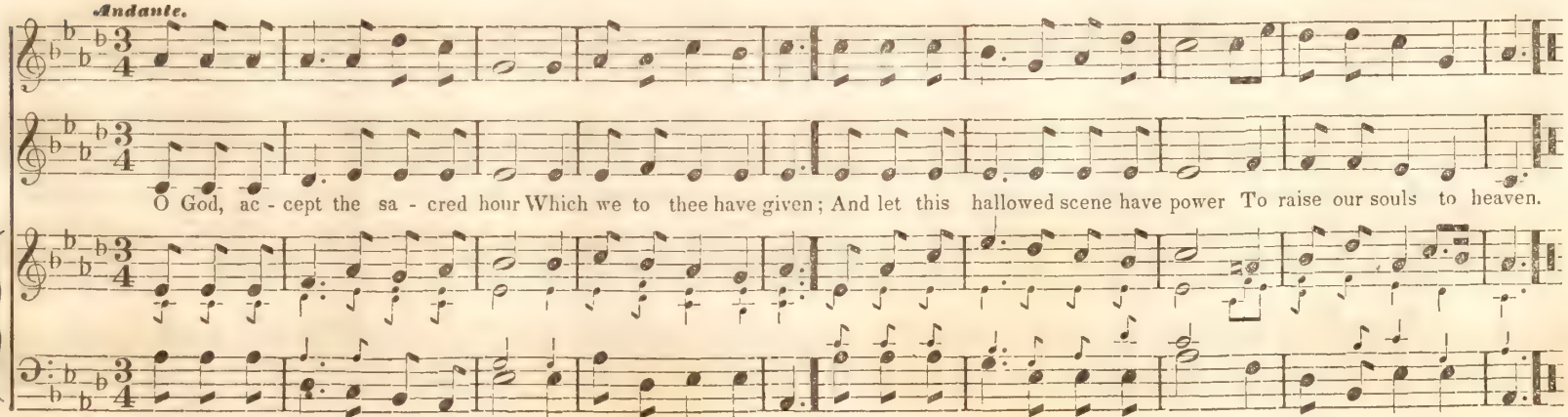
STARK. C. M.

J. PADDON.





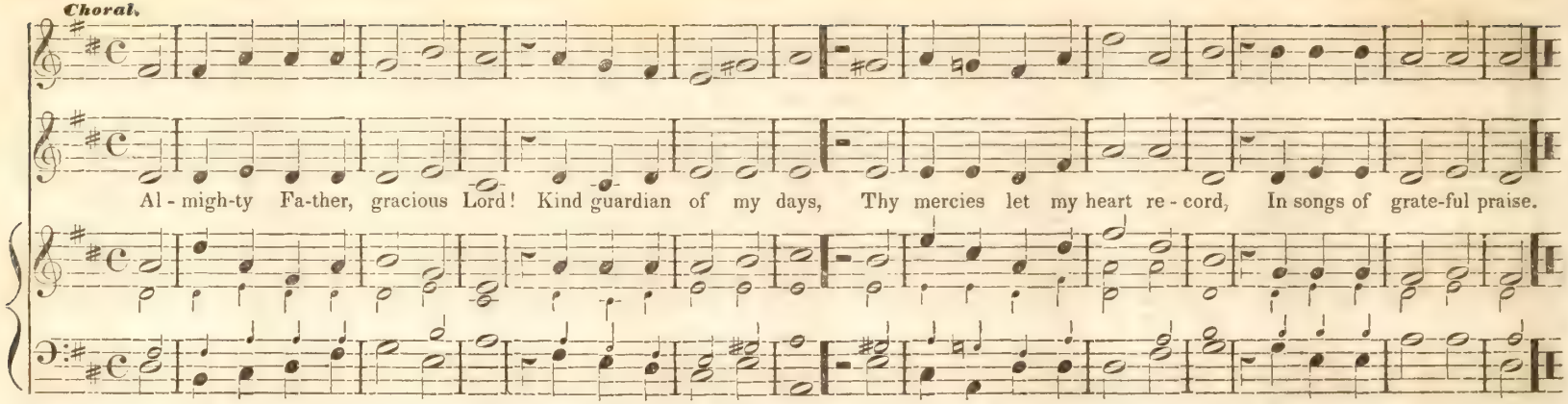
AILEMA. C. M. HYMN CHANT. COMER.



DALTON. C. M. HYMN CHANT.

COLSON.

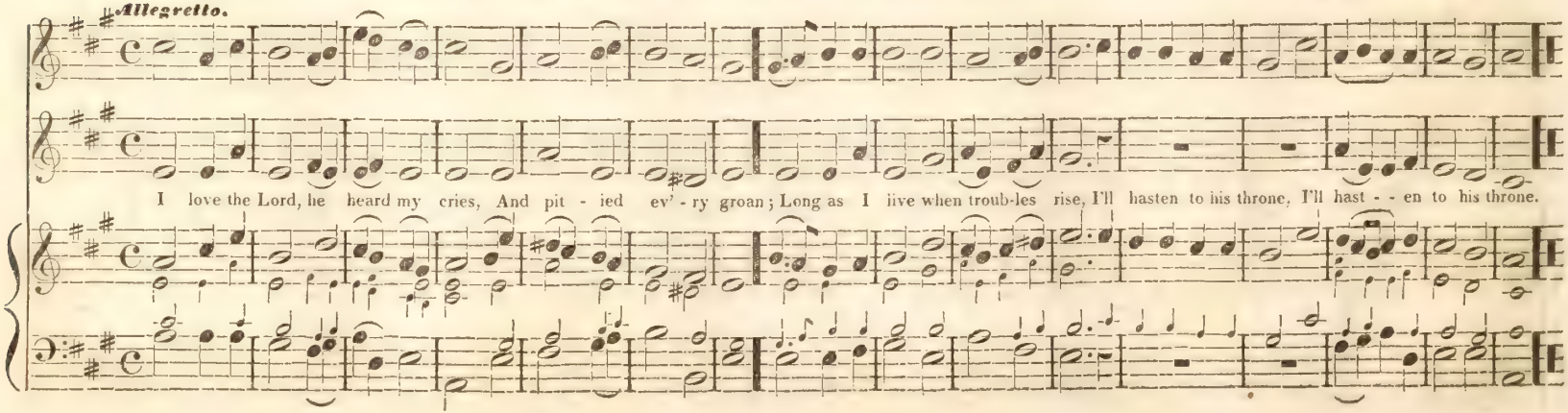
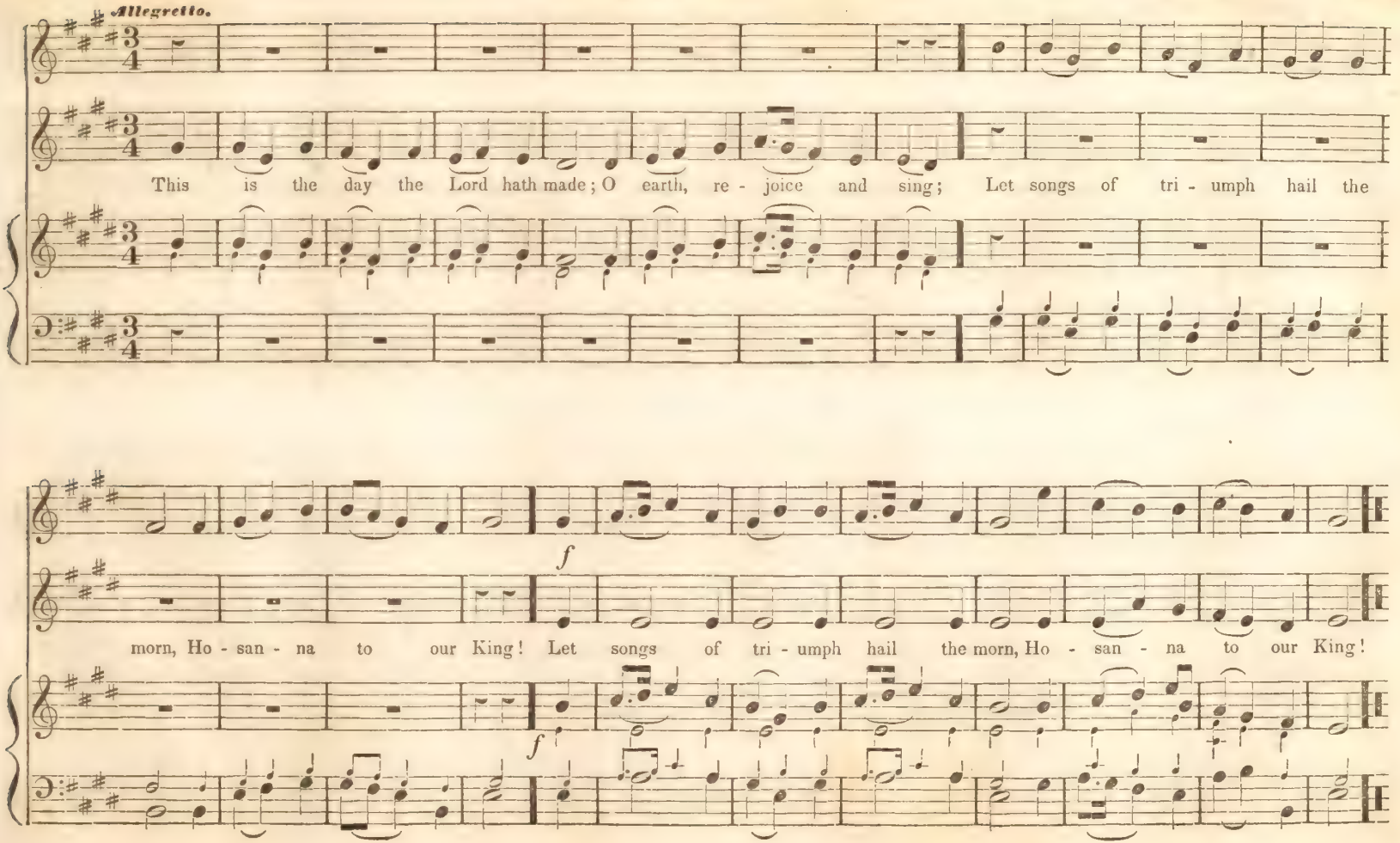
Choral.



GREENWAY. C. M.

W. J. WHITE.

Allegretto.

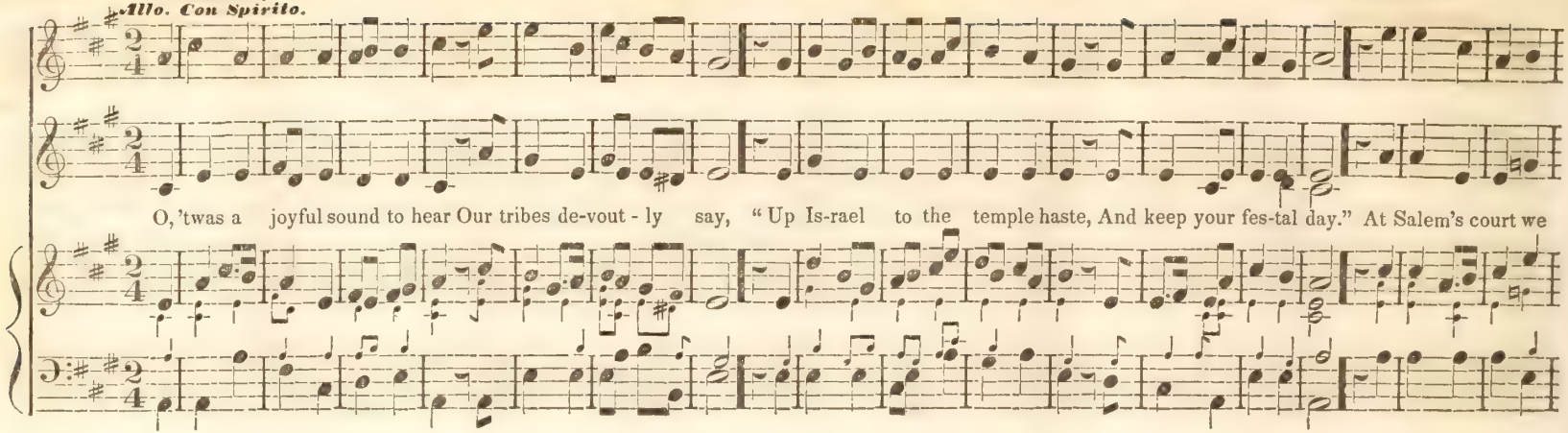


Allegretto.
This is the day the Lord hath made; O earth, re - joice and sing; Let songs of tri - umph hail the
f
morn, Ho - san - na to our King! Let songs of tri - umph hail the morn, Ho - san - na to our King!
f

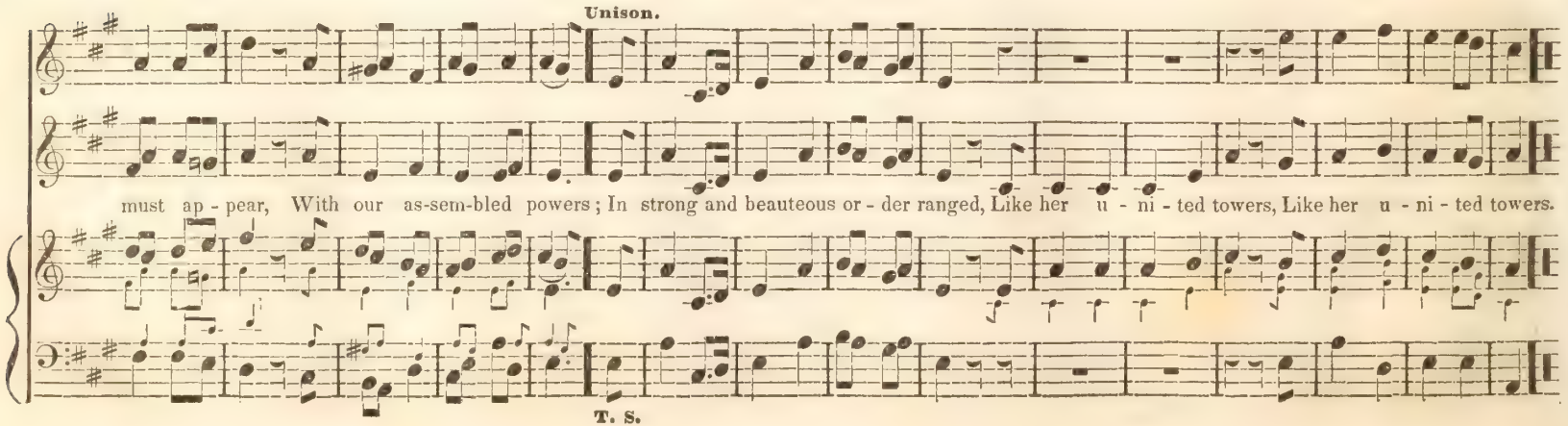
SALEM. C. M.

M. VERTUE.

CHORAL,
Allo. Con Spirito.



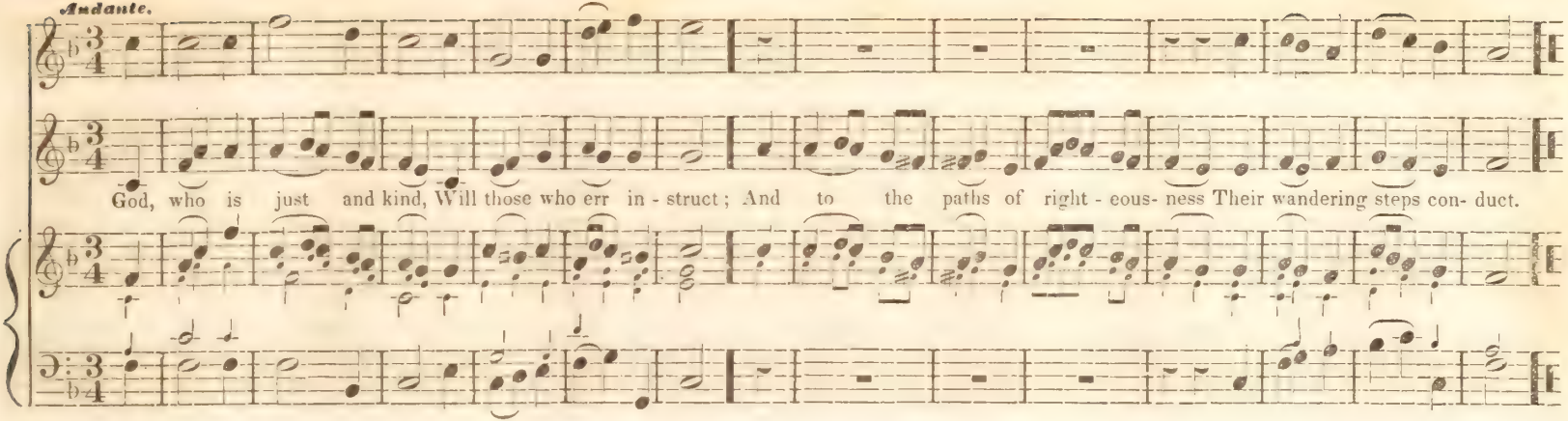
Unison.



T. S.

NELSON. S. M.

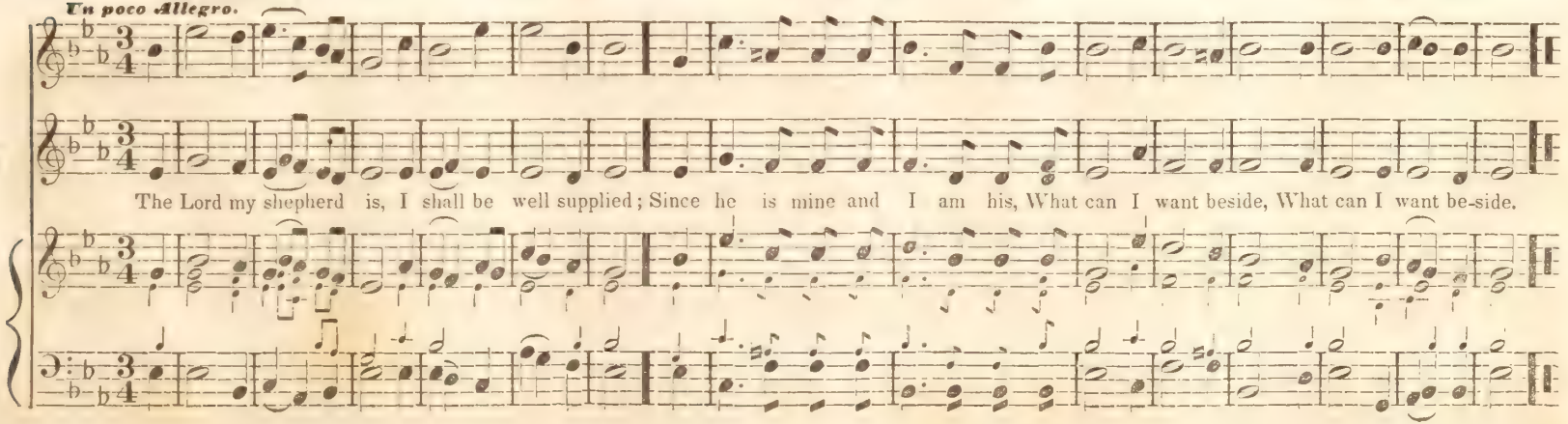
Andante.



HARPER. S. M.

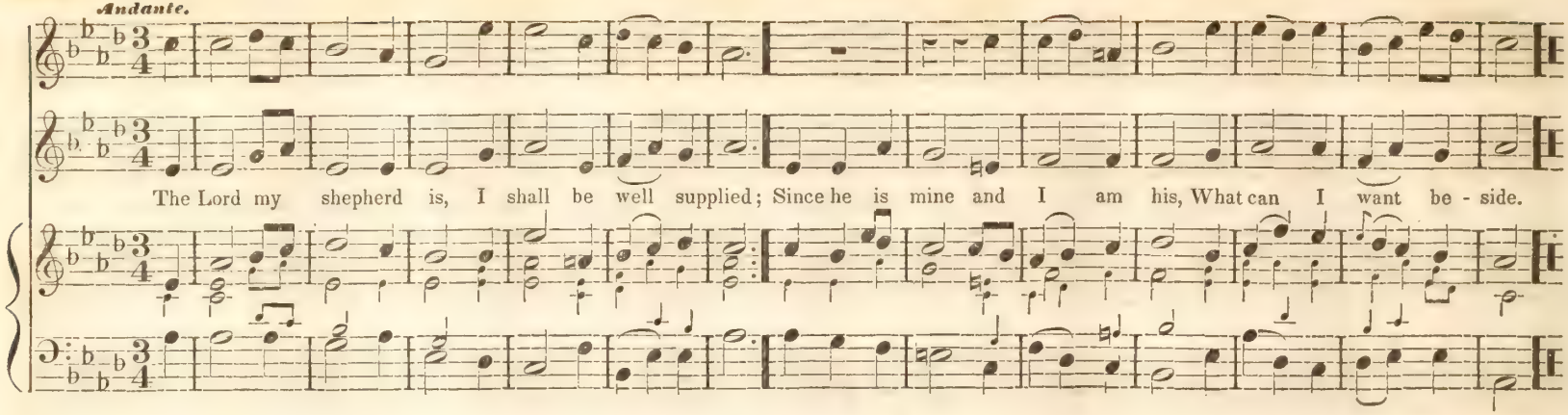
A. RADIGER.

Un poco Allegro.

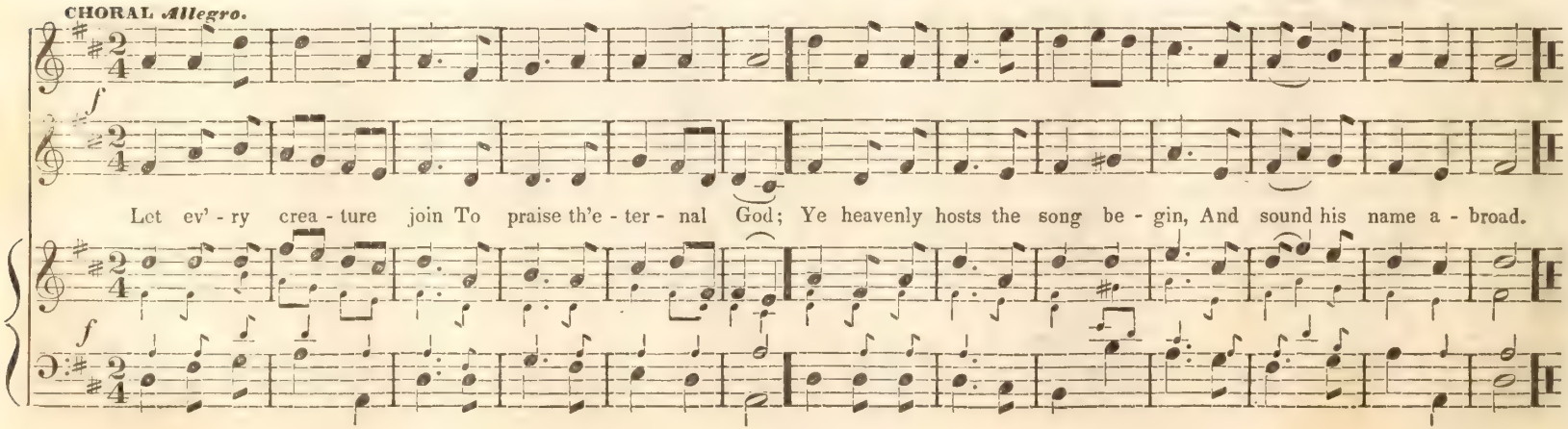


HAMPTON. S. M.

COMER.



HENNIKER. S. M.

L. MARSHALL.

POWELL. S. M.

W. J. WHITE.

Moderato.

Did Christ for sinners weep, And shall our tears be dry? Let floods of pen-i-ten-tial grief, Burst forth from ev'-ry eye, Burst forth from ev'ry eye.

KINGSTON. S. M.

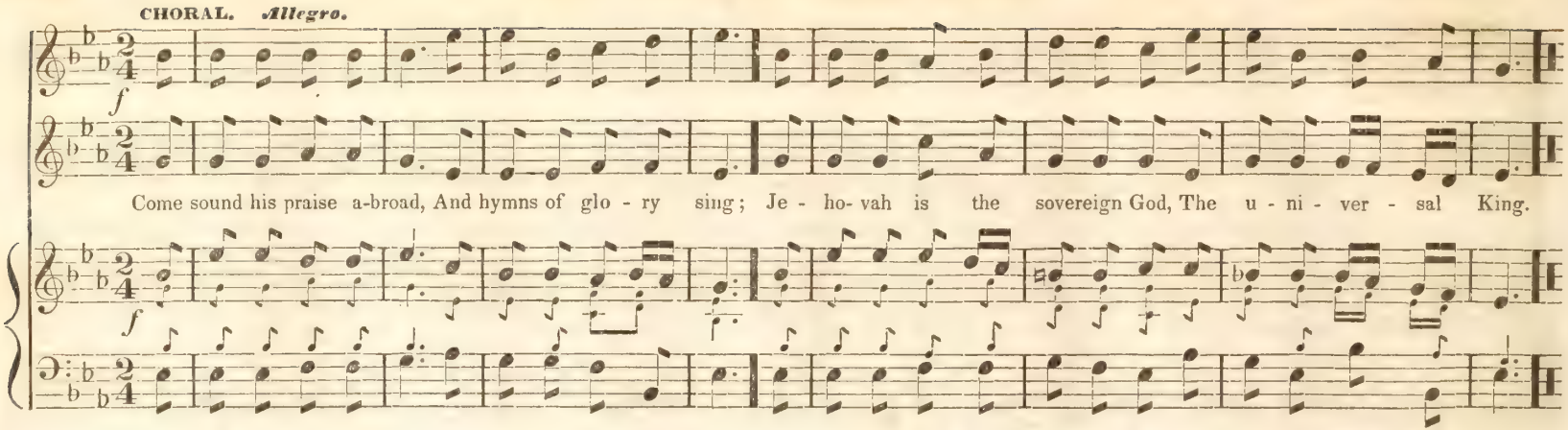
T. FIRTH.

Allegretto.

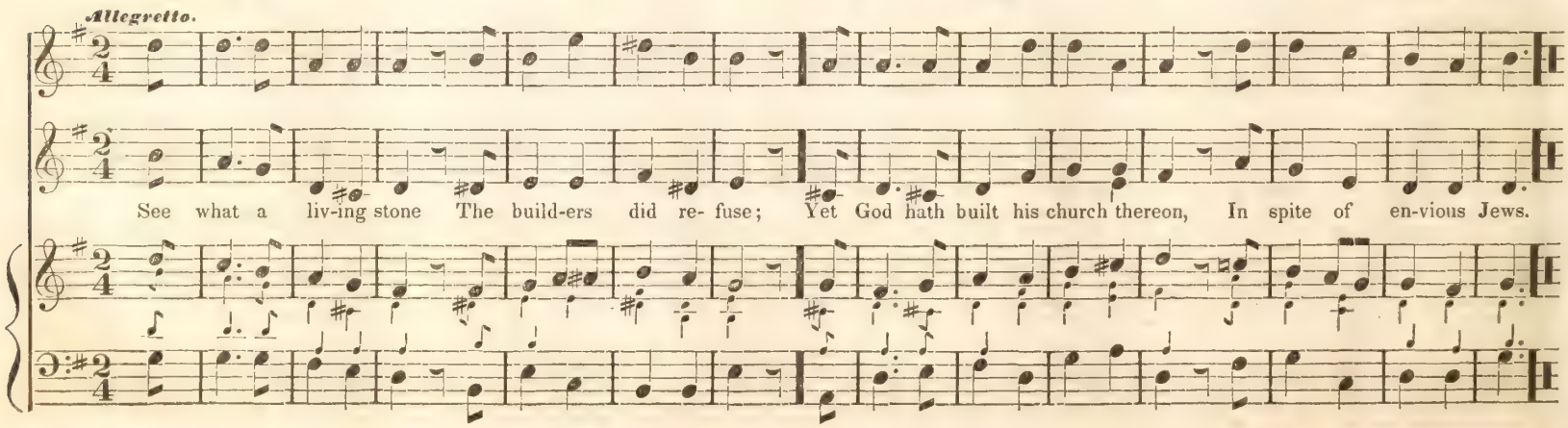
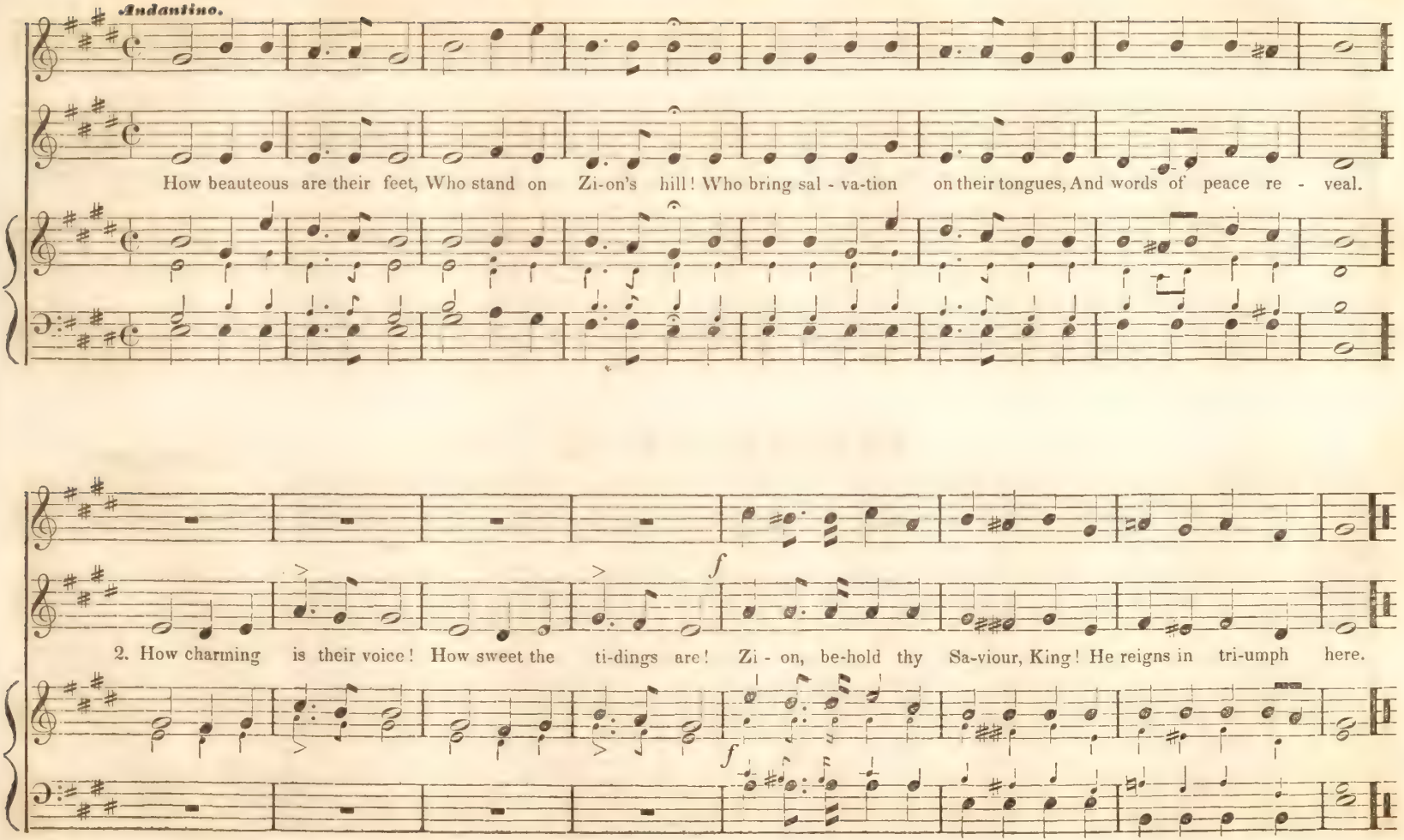
Let all our songs abound, And all our tears be dry; We're marching through Immanuel's ground, To fairer worlds on high, To fairer worlds on high.

BATHFORUM. S. M.

COMER.

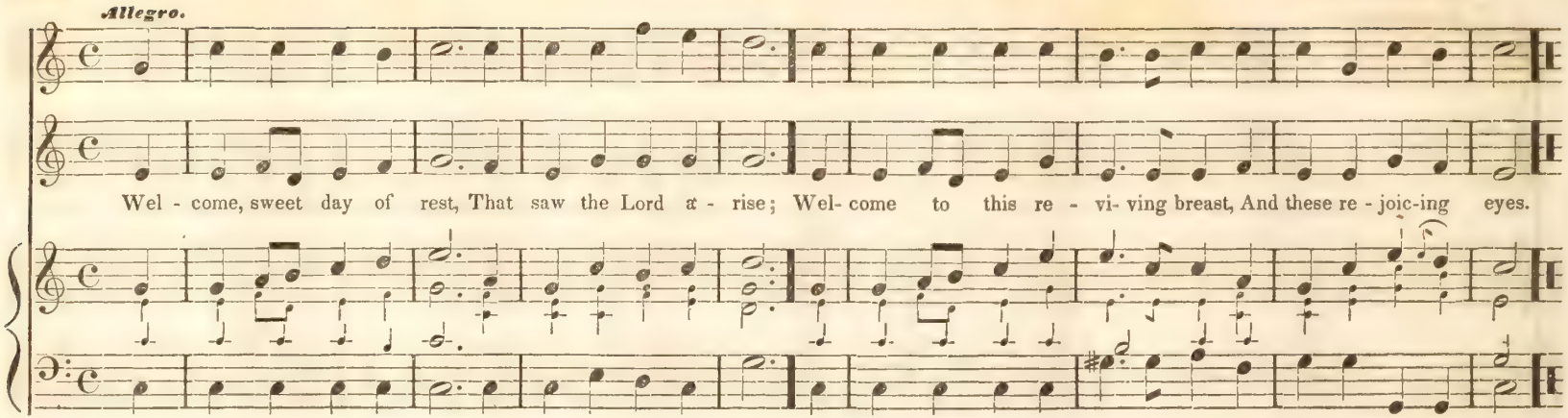


WEST NEWBURY. S. M.

T. BRICHER.

Andantino.
How beauteous are their feet, Who stand on Zi-on's hill! Who bring sal - va-tion on their tongues, And words of peace re - veal.
2. How charming is their voice! How sweet the ti-dings are! Zi - on, be-hold thy Sa-viour, King! He reigns in tri-umph here.
f
f

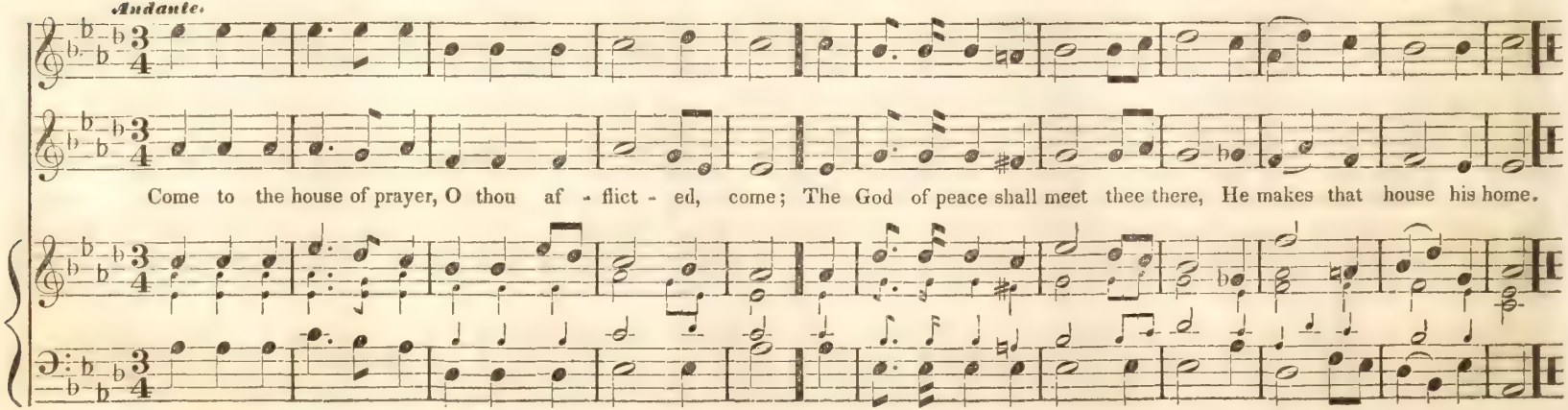
COLLEGE GREEN. S. M.

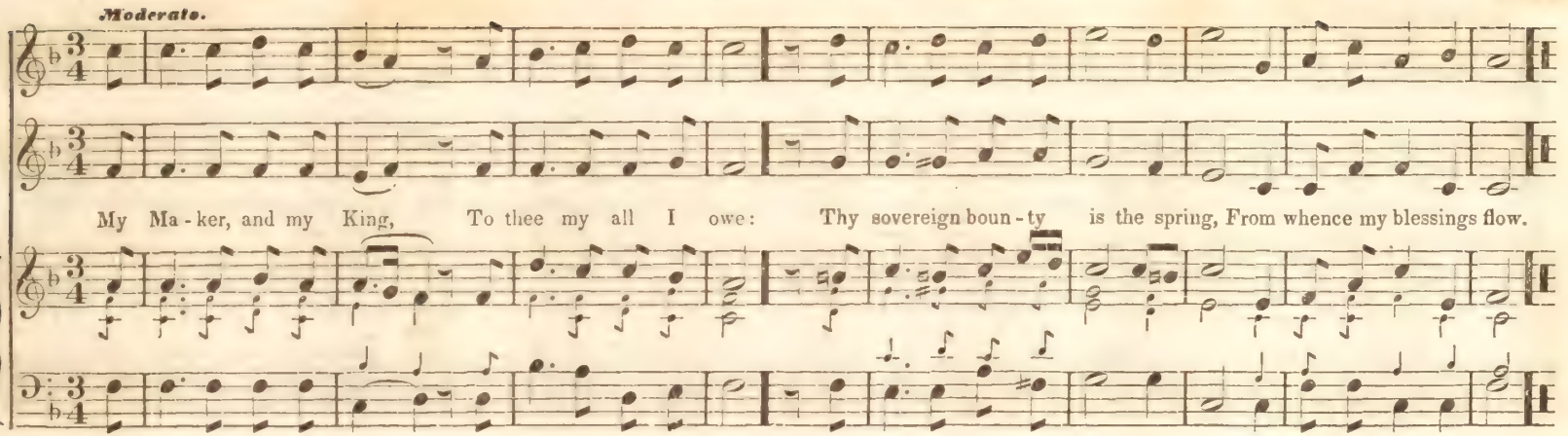
W. P. S.



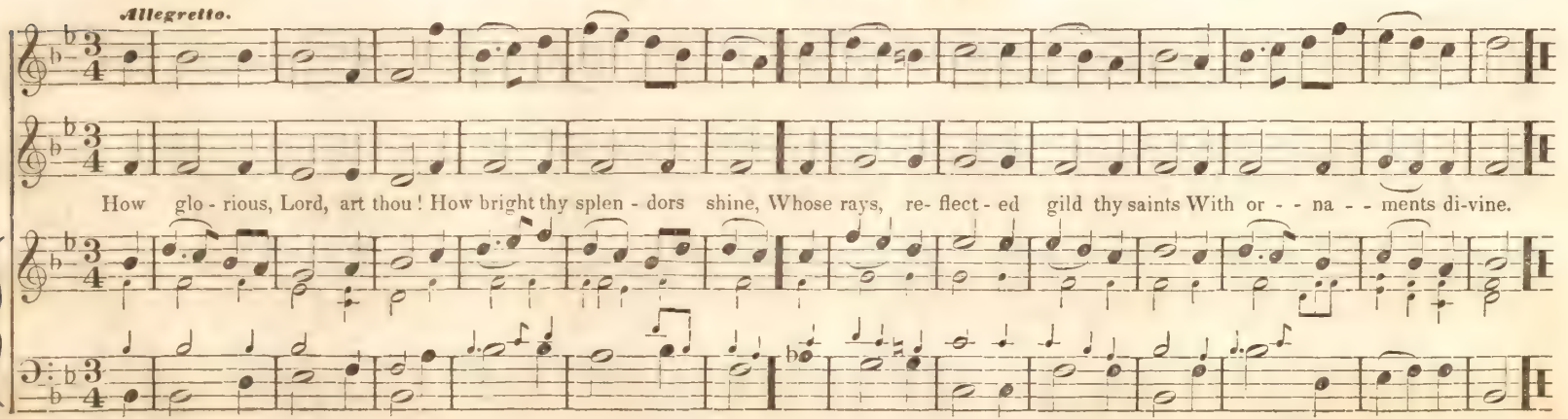
ENMORE. S. M.

Subject, LINDPAINTER.




Moderato.
My Ma - ker, and my King, To thee my all I owe: Thy sovereign boun - ty is the spring, From whence my blessings flow.

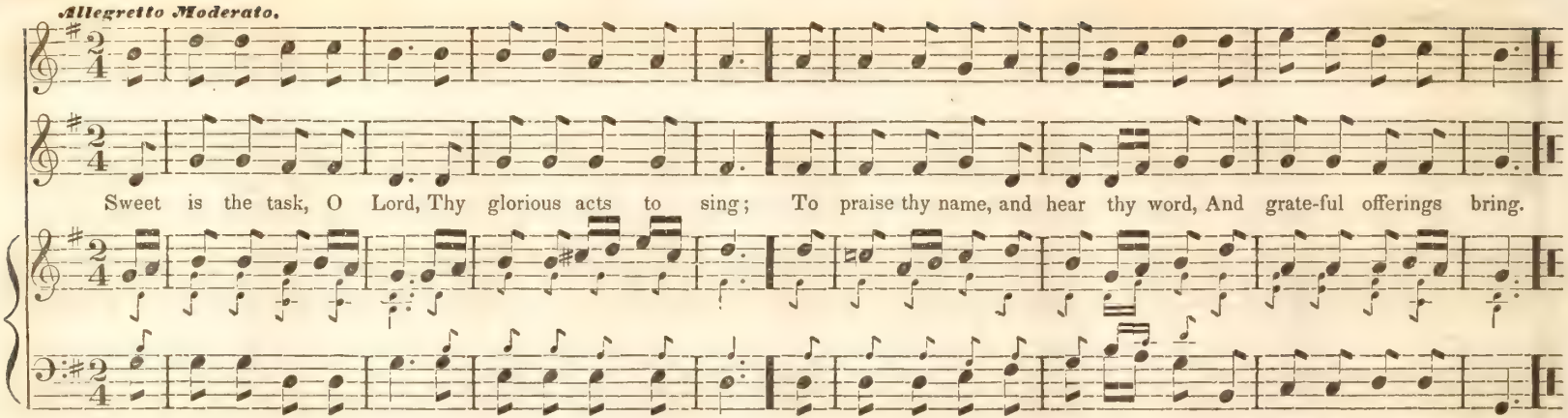
MALVERN. S. M.


Allegretto.
How glo - rious, Lord, art thou! How bright thy splen - dors shine, Whose rays, re- flect - ed gild thy saints With or - - na - - ments di-vine.

REST. S. M.

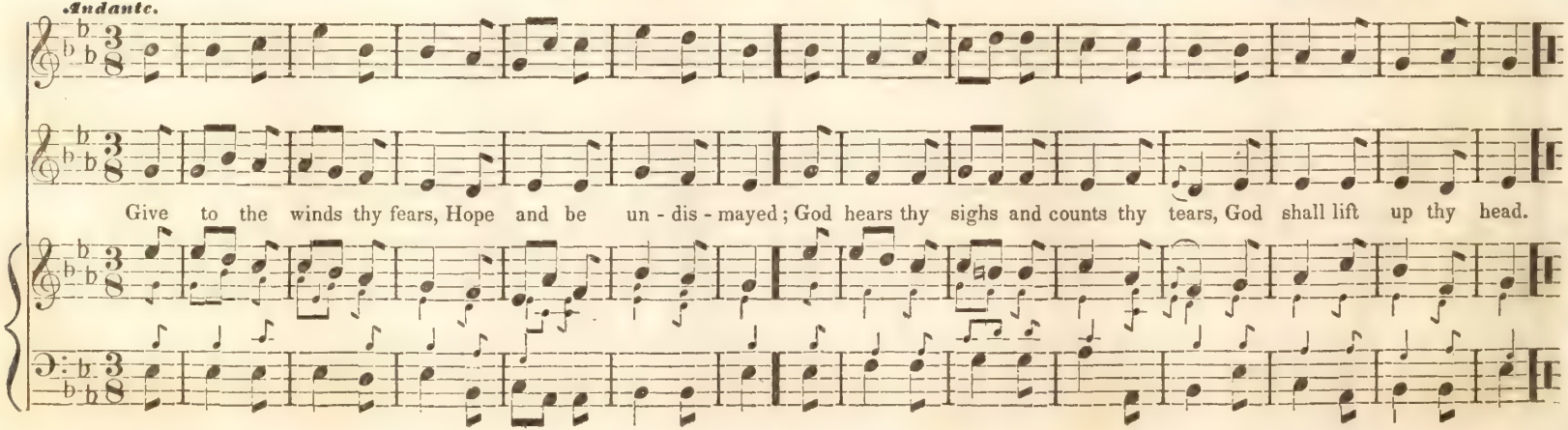
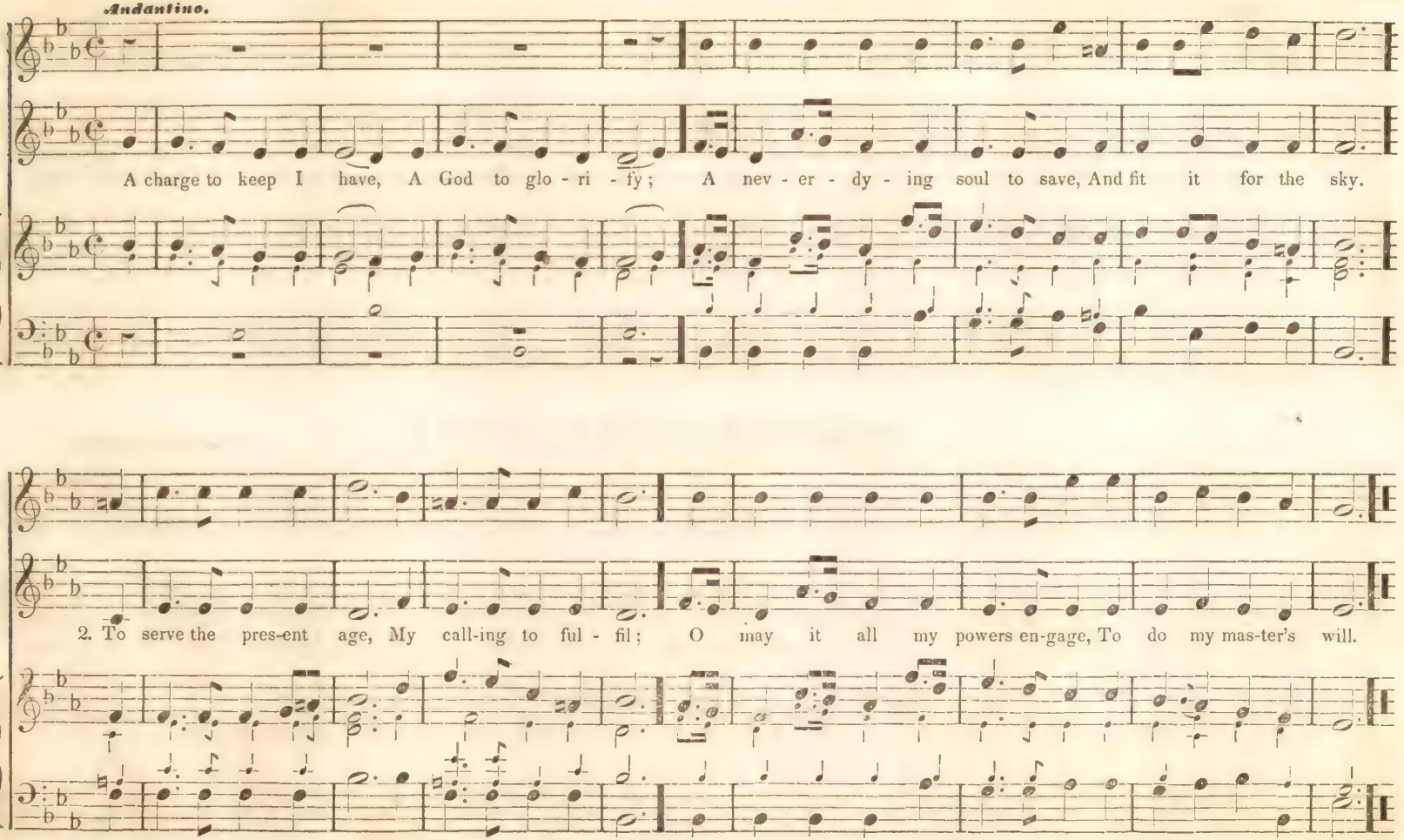
MEHUL.

Allegretto Moderato.



MORTON. S. M.

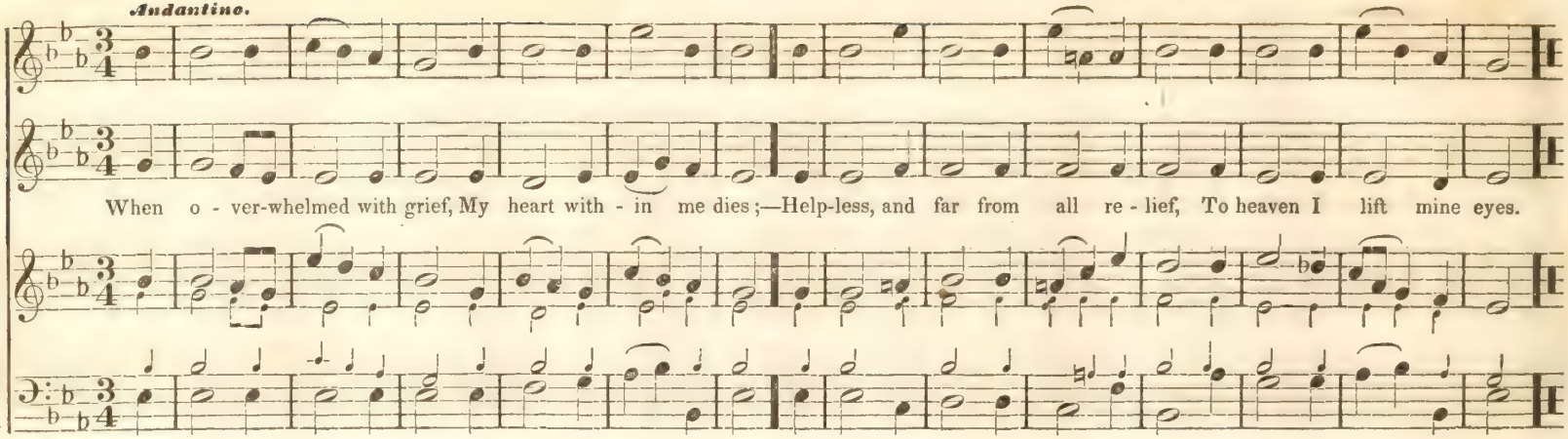
SWEDISH AIR.

Andante.

Andantino.
A charge to keep I have, A God to glo - ri - fy; A nev - er - dy - ing soul to save, And fit it for the sky.
2. To serve the pres-ent age, My call-ing to ful - fil; O may it all my powers en-gage, To do my mas-ter's will.

BATSFORD. S. M.

COMER.

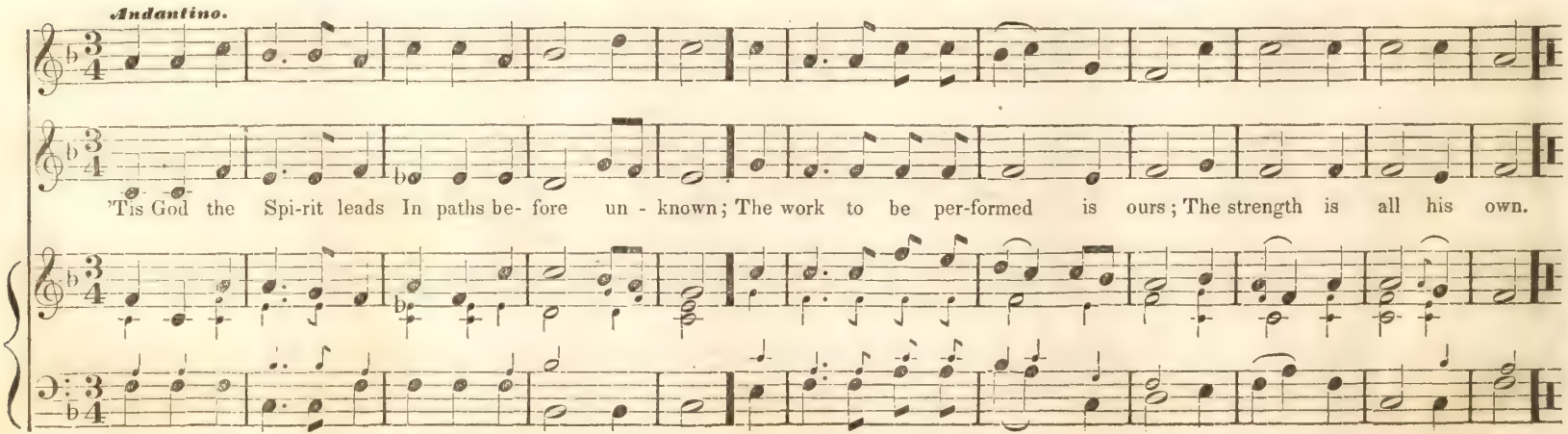
Andantino.



WARMINSTER. S. M.

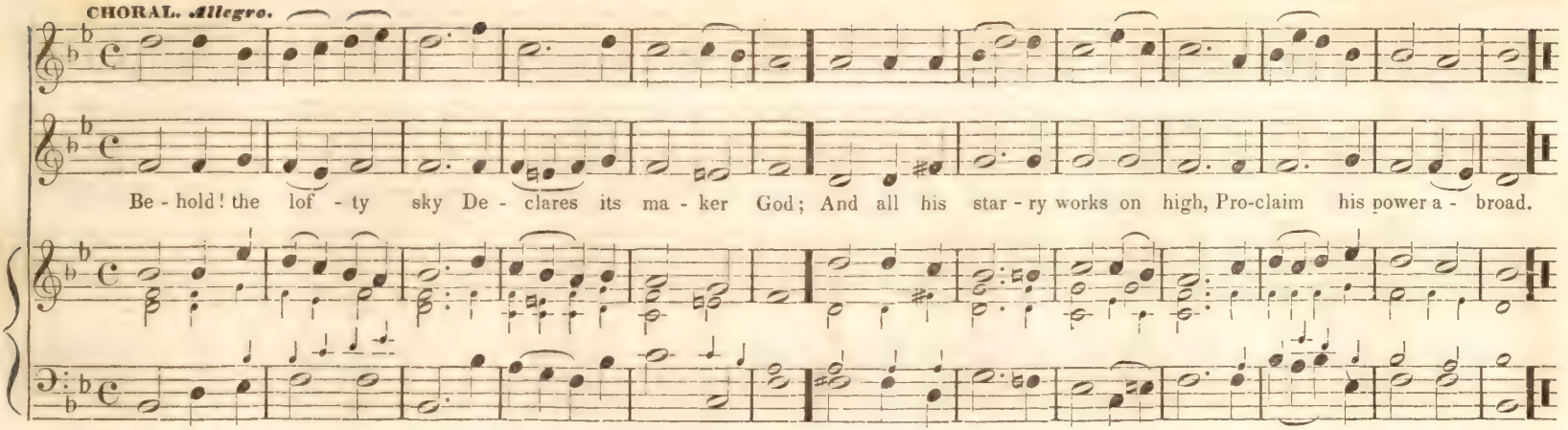
SUBJECT, K. R. PYE.

Andantino.



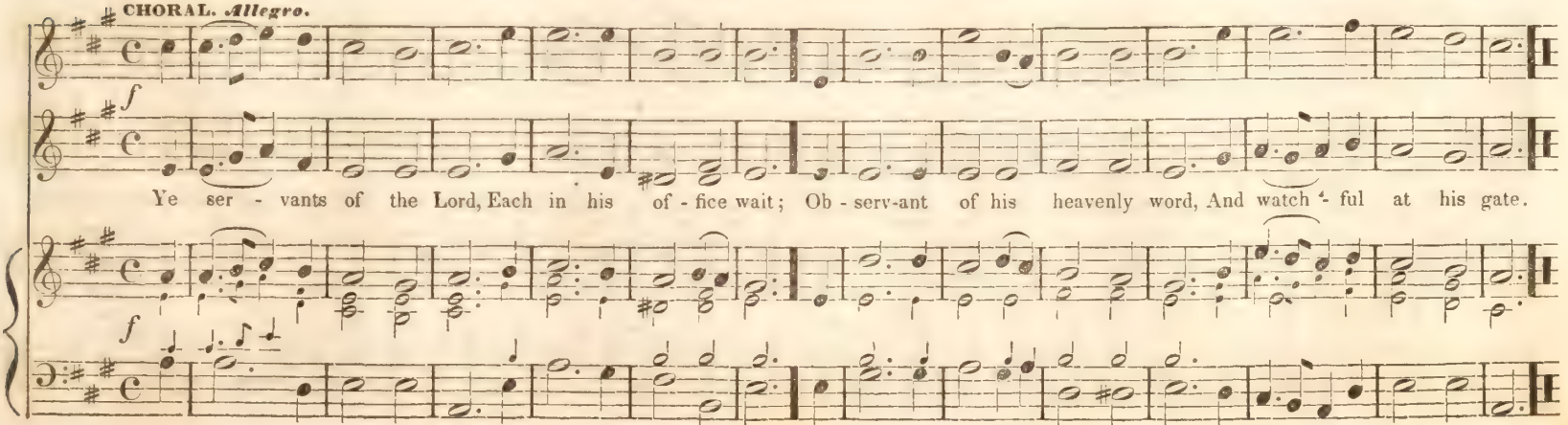
BLAKELEIGH. S. M.

FROM THE HARMONICON, N. S.

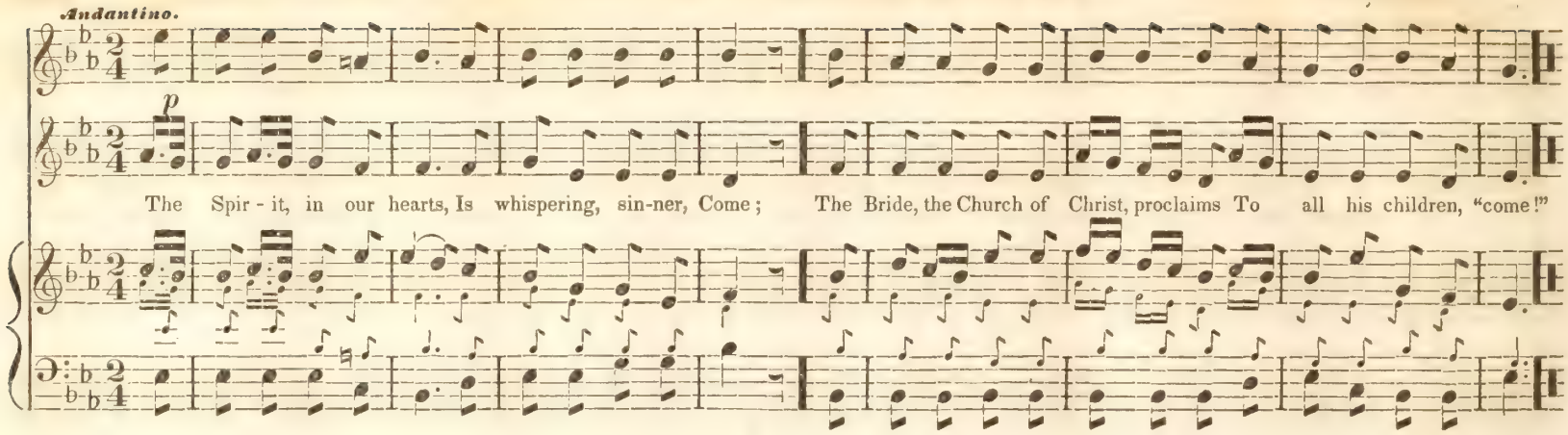


LOCKSBROOK. S. M.

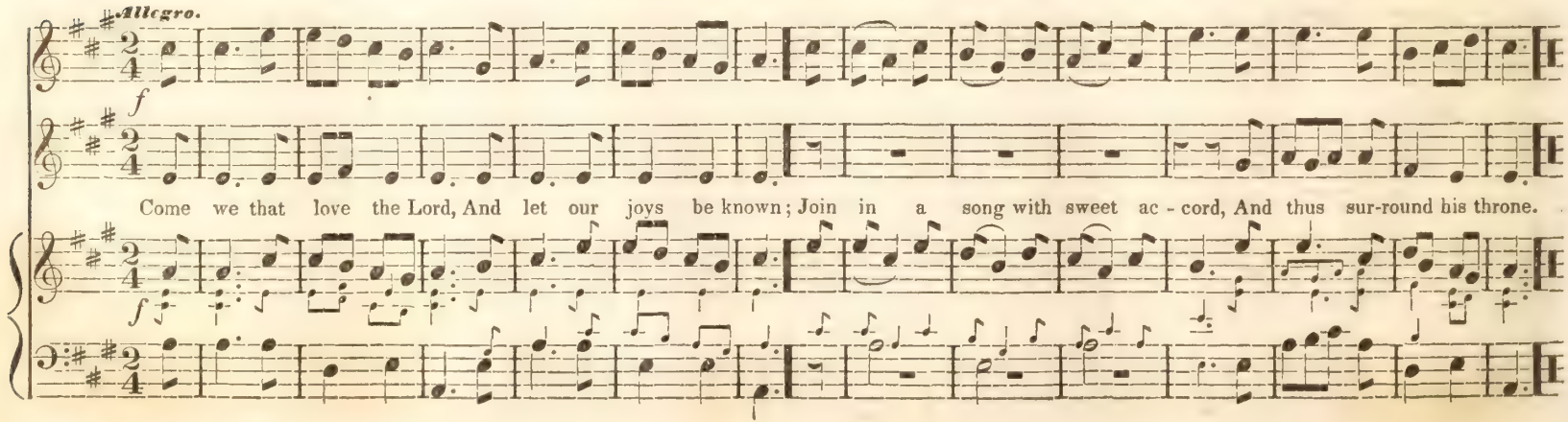
BROWNSON, WITH ALTERATIONS.



SEZINCOT. S. M.

HOFFNUNG.

IMMANUEL. S. M.

PICTOU COLL.



CHAUNCY. S. M.

Allo. Moderato.

Thou judge of quick and dead, Be - fore whose bar . . se - vere, With ho - ly joy or guil - ty dread We all shall soon ap - pear.

ASCRIPTION. S. M.

(Old 100 in short metre.*) A FRENCH MELODY.

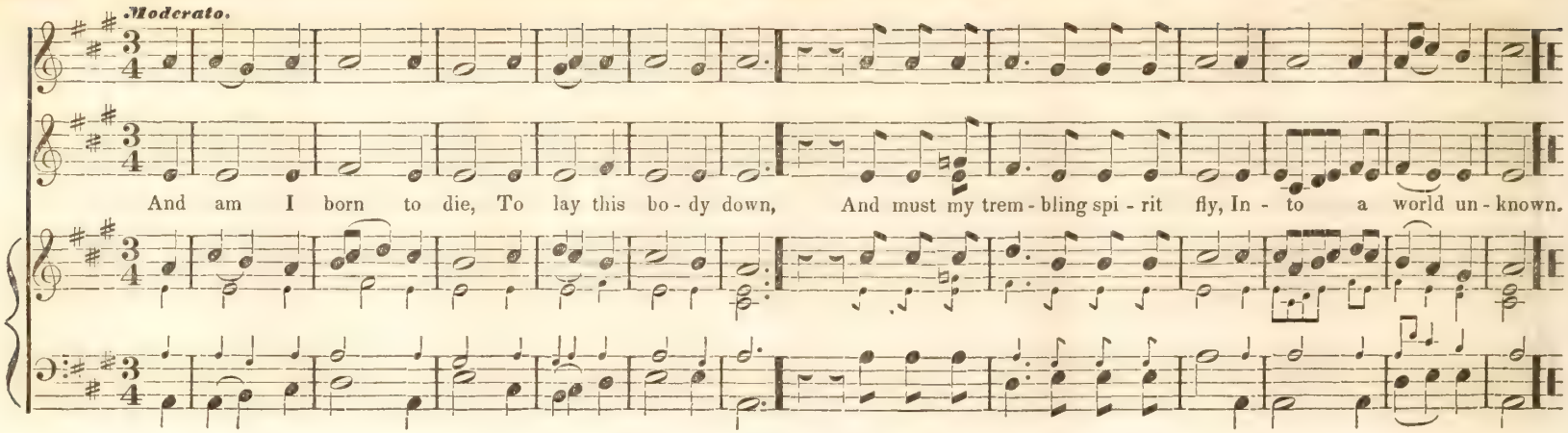
CHORAL.

To God the on - - ly wise, Our Sa - viour and our King, Let all the saints be - low the skies, Their grate - ful hom- age bring.

*By omitting the 2d bar in the 2d line, Old 100 may be sung in C. M. and S. M.; and the two notes omitted are but repetitions of the preceding note. Old 100, Old 50th (Landaff), and Old 124th, sometimes called Montague, Newark, Wilton or Weldon, are among the oldest tunes now in use, and were set to Marot's Psalms, printed at Strasburgh 1543. The last has been ascribed to Guil. (William) Franck, and there is good reason to believe he was author of them all.

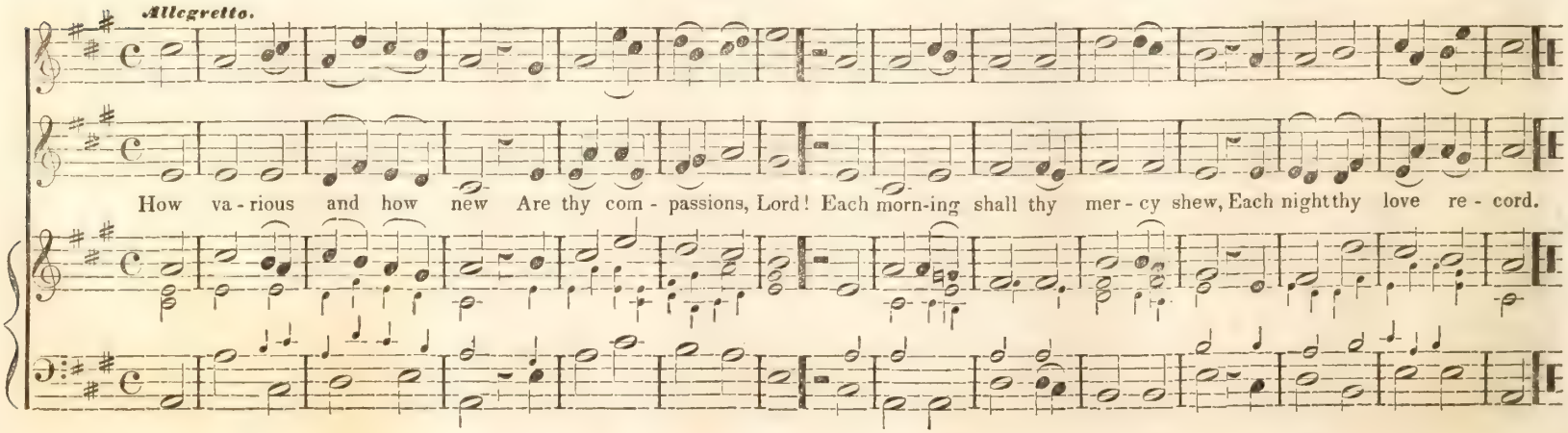
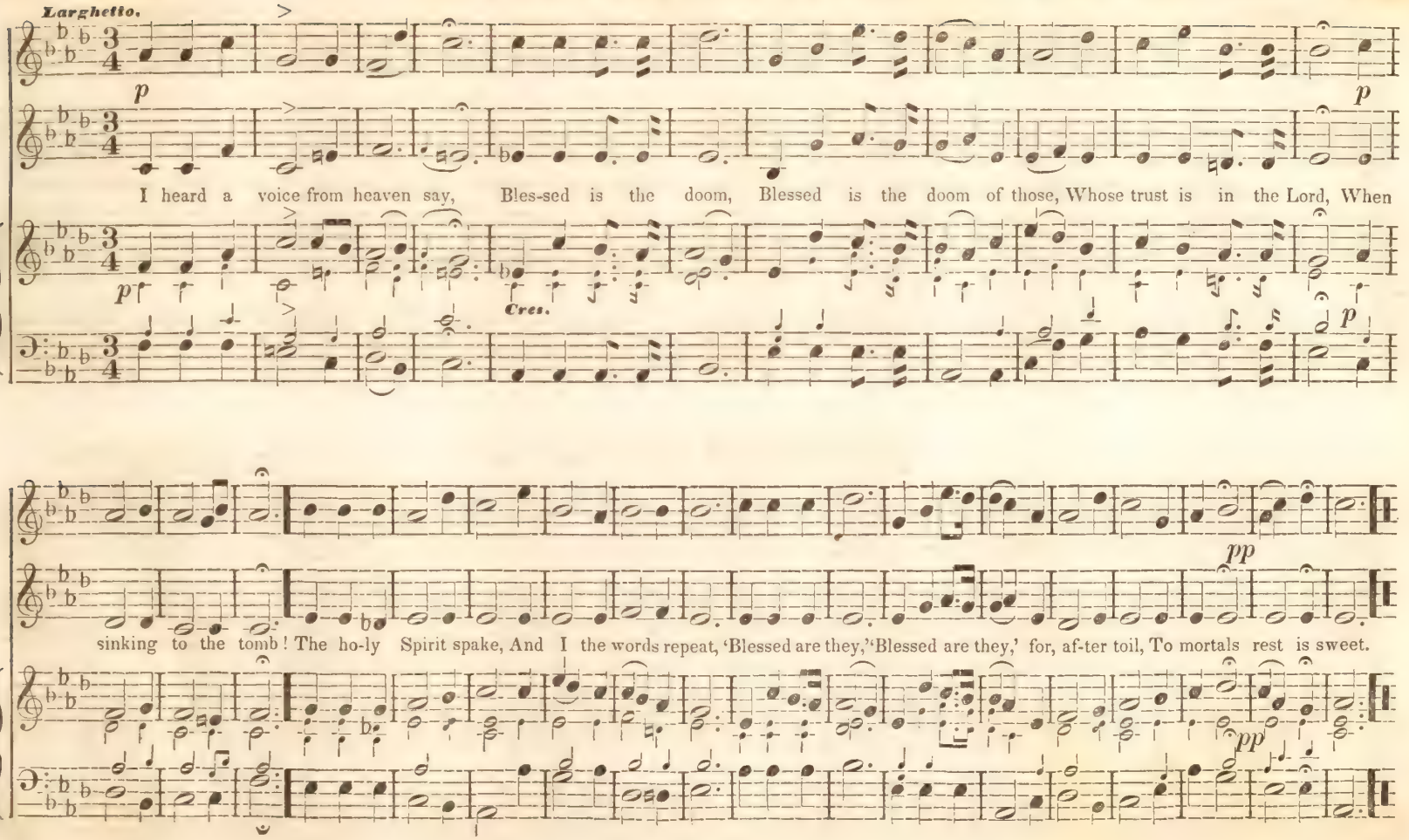
CUDWORTH. S. M.

W. ARNOLD.



HARRISON. S. M.

REV. R. HARRISON.

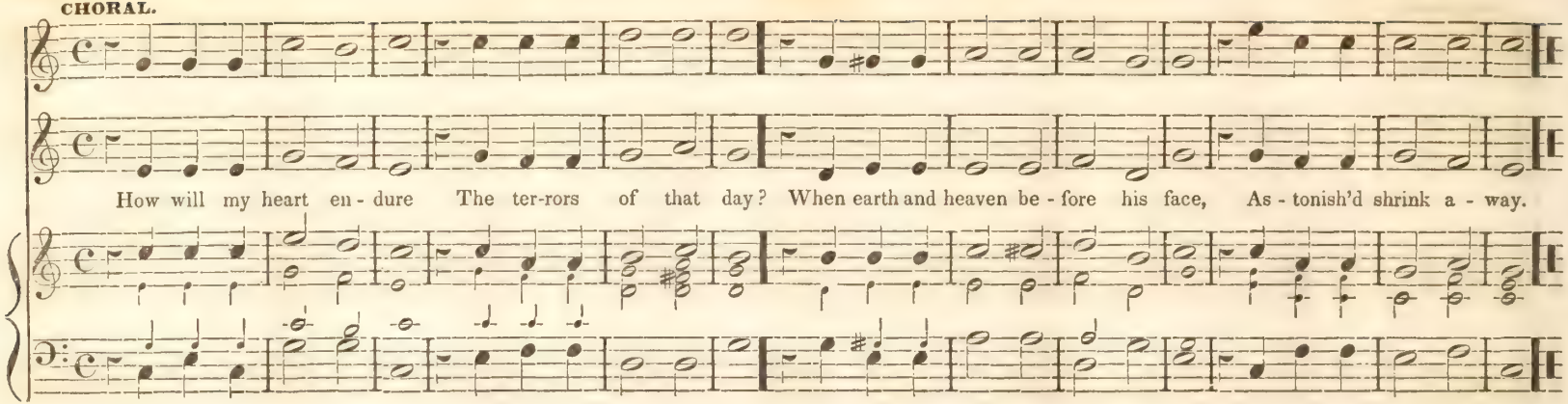


Larghetto.
p
I heard a voice from heaven say, Bles-sed is the doom, Blessed is the doom of those, Whose trust is in the Lord, When
p
Cres.
p
pp
sinking to the tomb! The ho-ly Spirit spake, And I the words repeat, 'Blessed are they,' 'Blessed are they,' for, af-ter toil, To mortals rest is sweet.
pp

NORTON. S. M. HYMN CHANT.

COLSON.

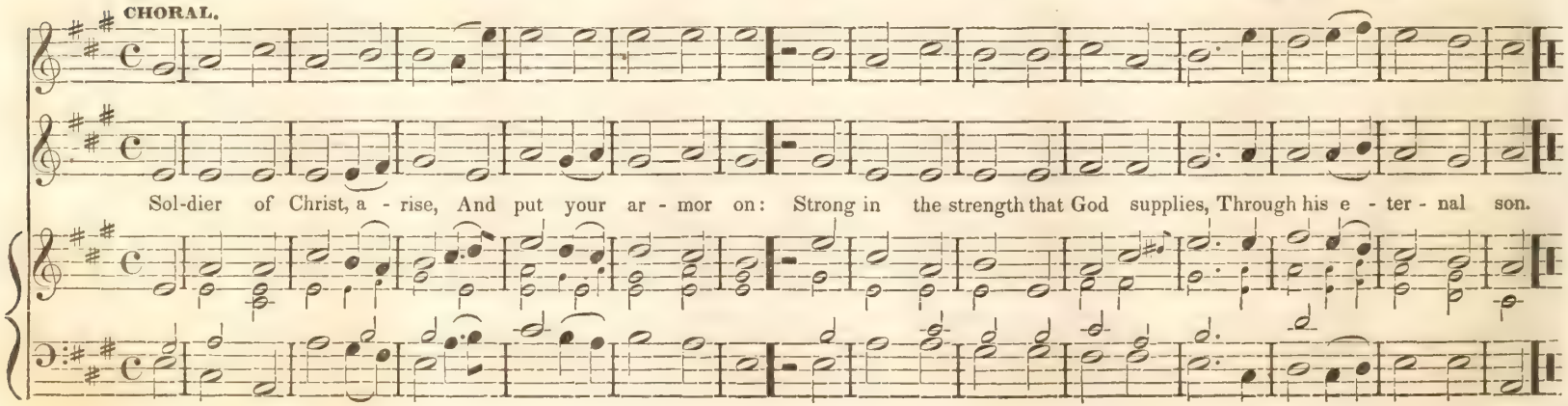
CHORAL.



ST. THOMAS. S. M.

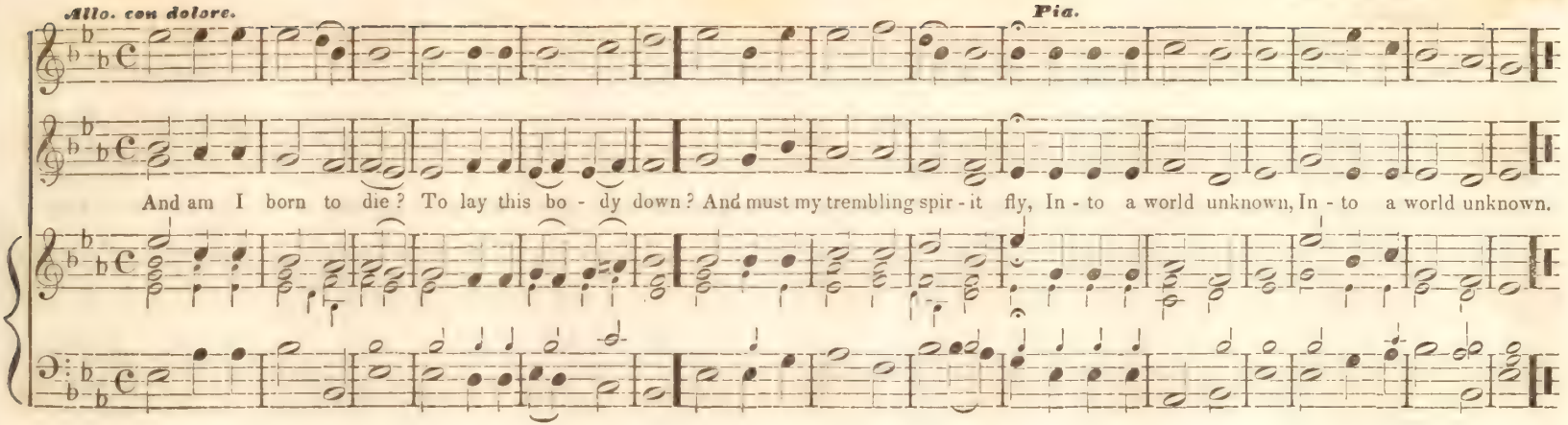
A part of Holborn or the Christian Soldier.
By A. WILLIAMS.

CHORAL.



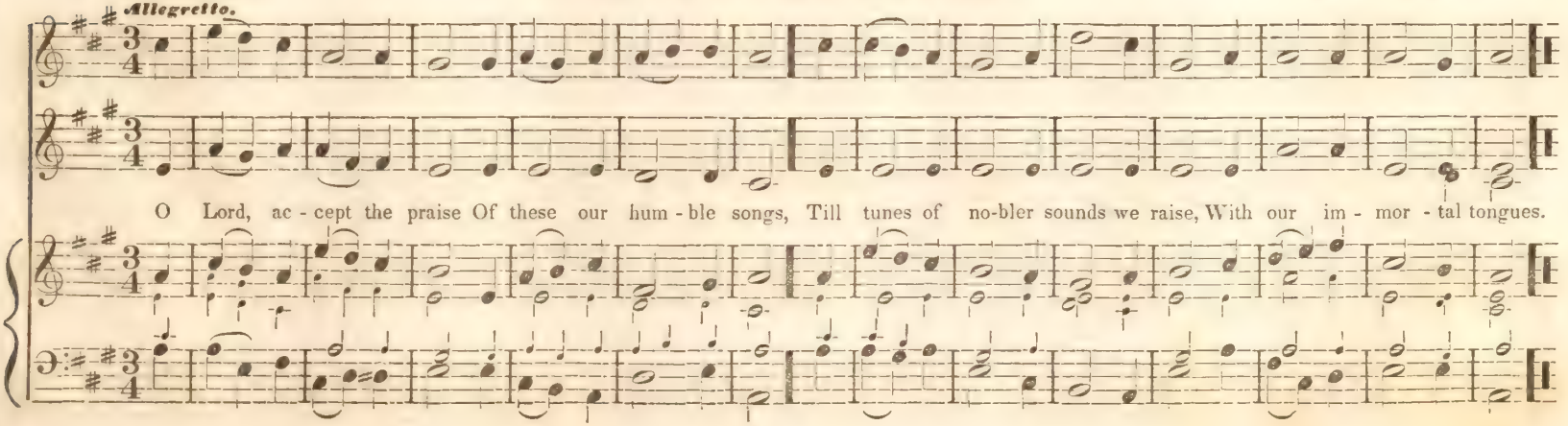
DAYTON. S. M.

W. J. WHITE.



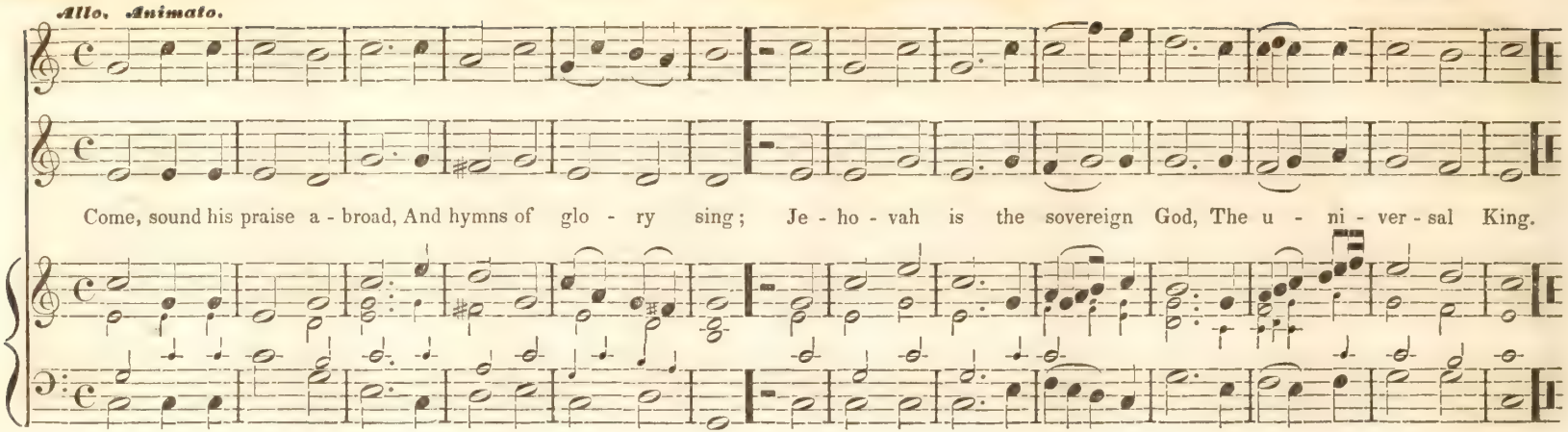
THATCHER. S. M.

G. F. HANDEL.



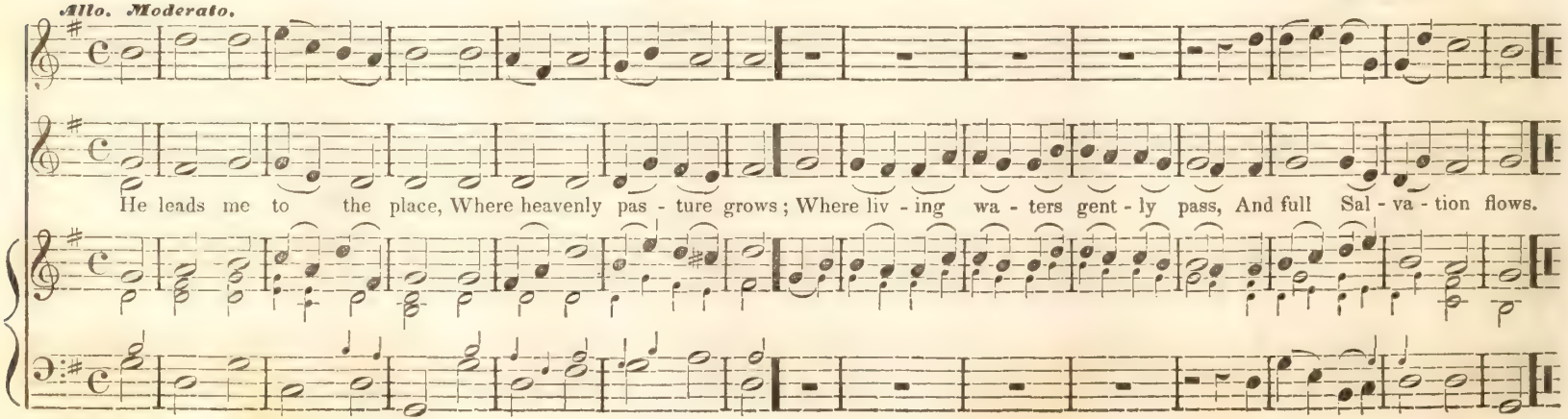
SILVER STREET. S. M.

IS. SMITH.



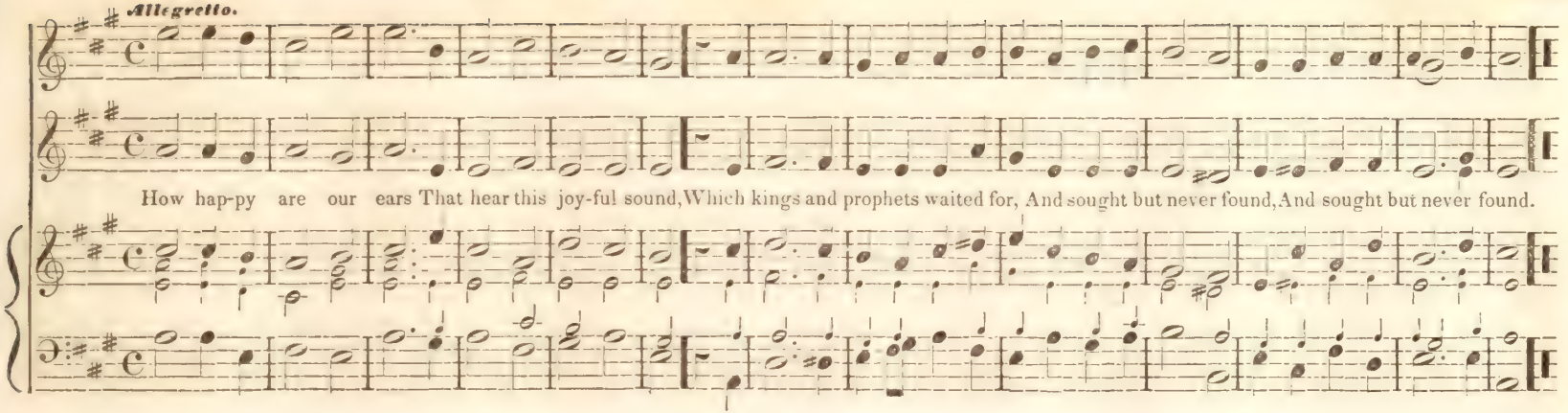
SHIRLAND. S. M.

S. STANLEY.



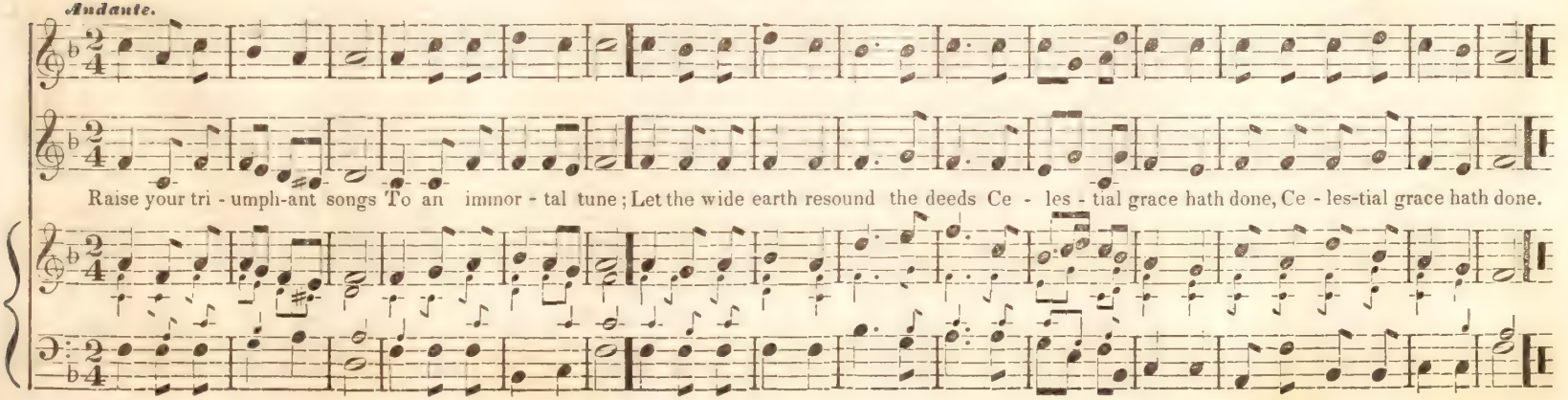
KNAP. S. M.

J. GUPPIE.

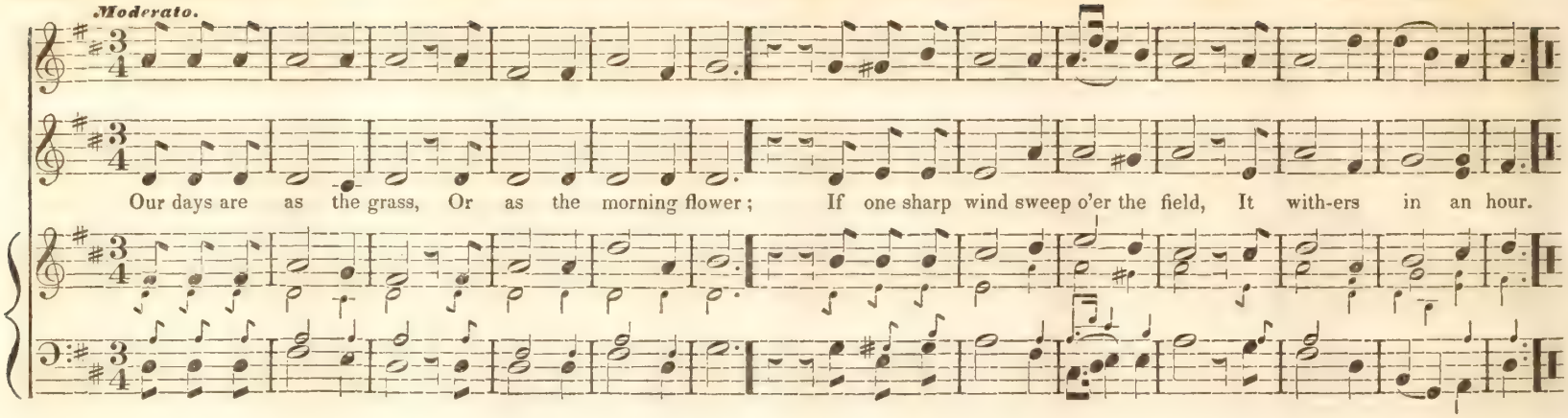


ROEHAMPTON. S. M.

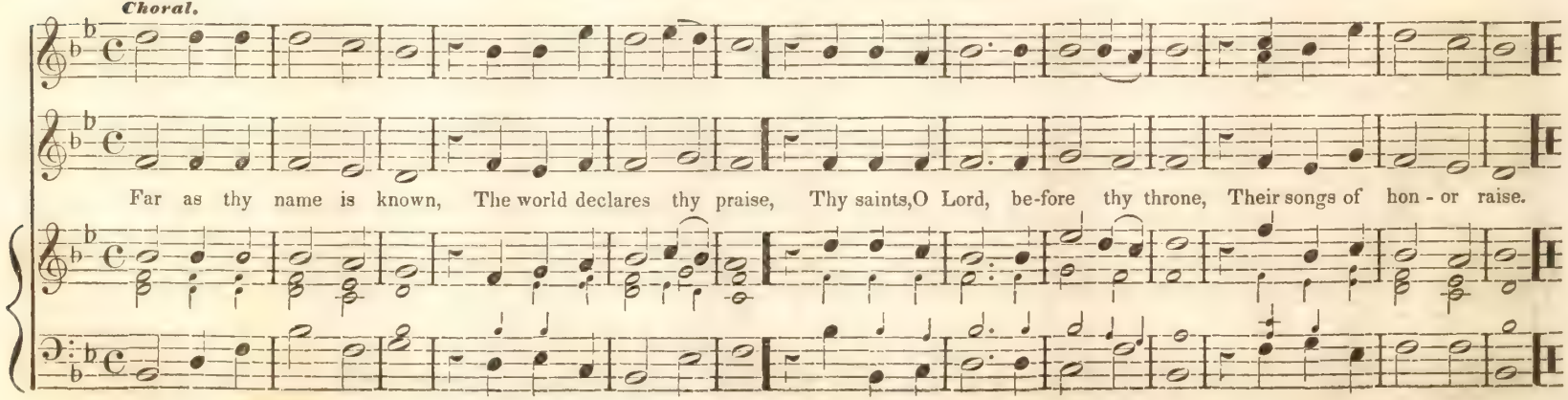
C. LOCKHART.



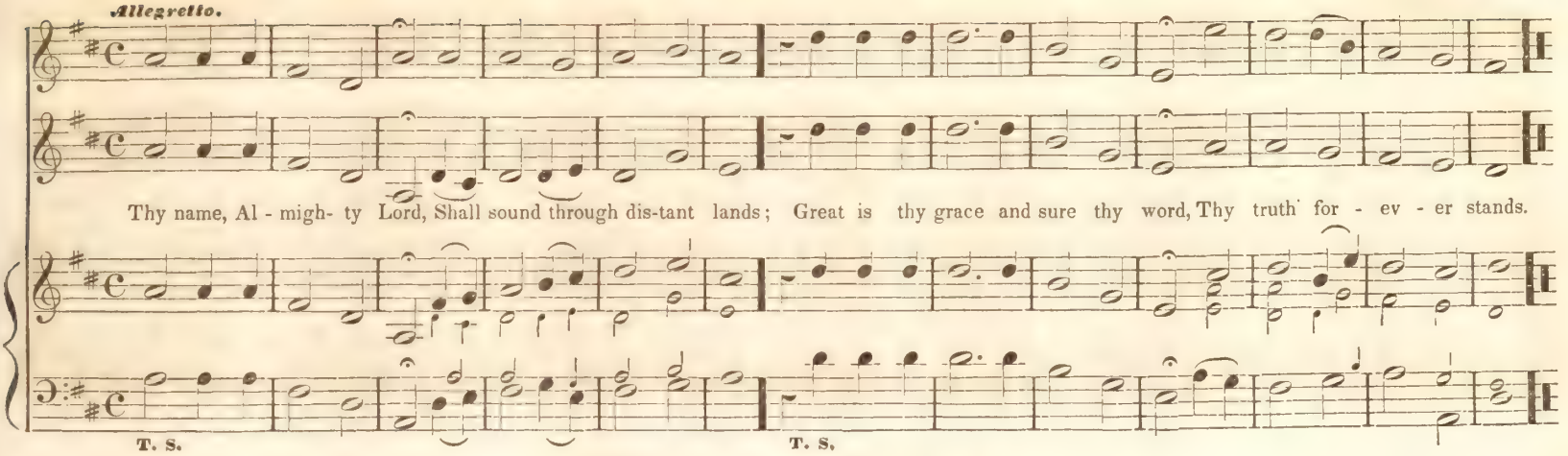
OWEN. S. M.

A. FRENCH.

WINTHROP. S. M. HYMN CHANT.

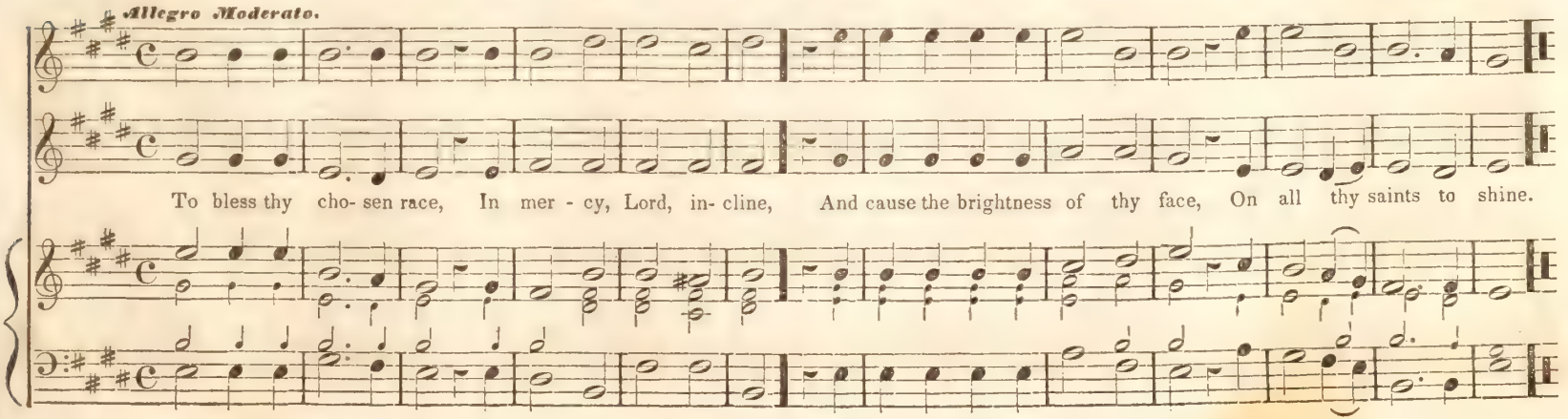
T. JACKSON.



CLAPTON. S. M. HYMN CHANT. Rev. Wm. JONES.

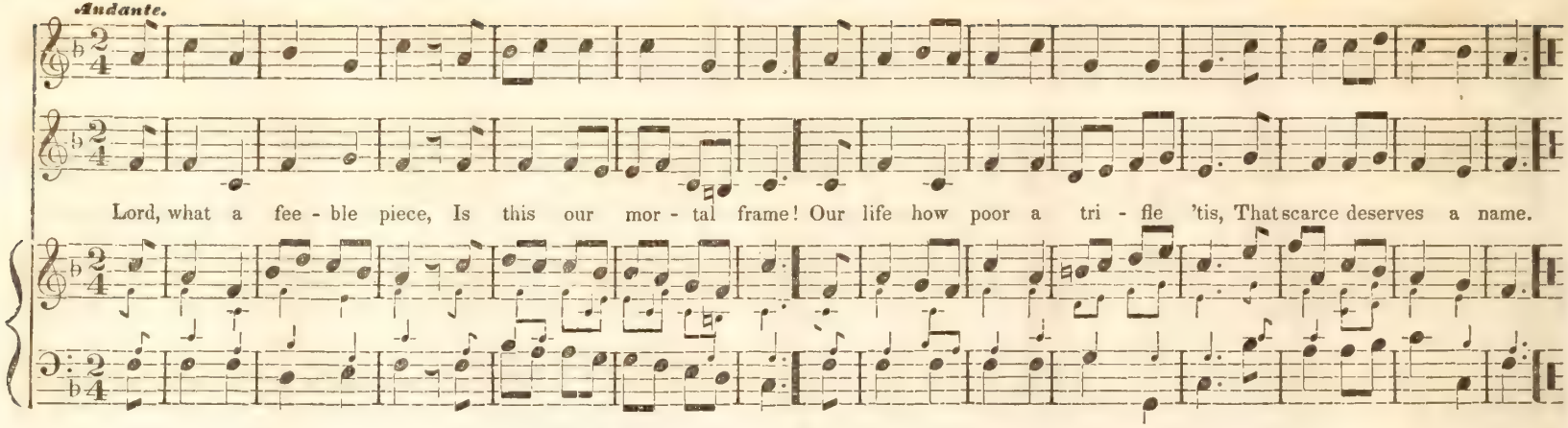


WESTMINSTER. S. M. CHANT. DR. BOYCE.

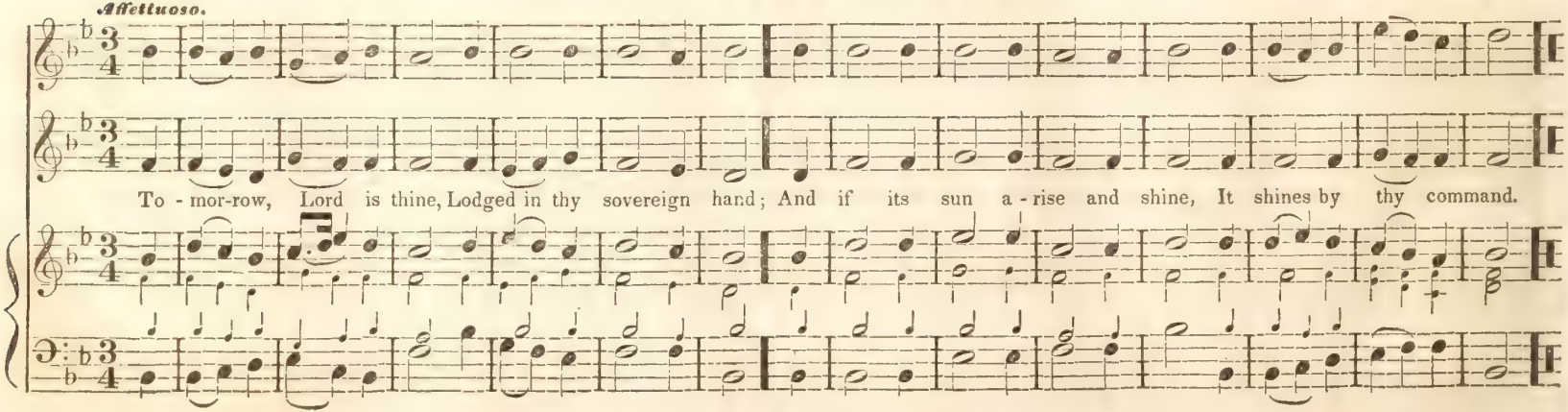
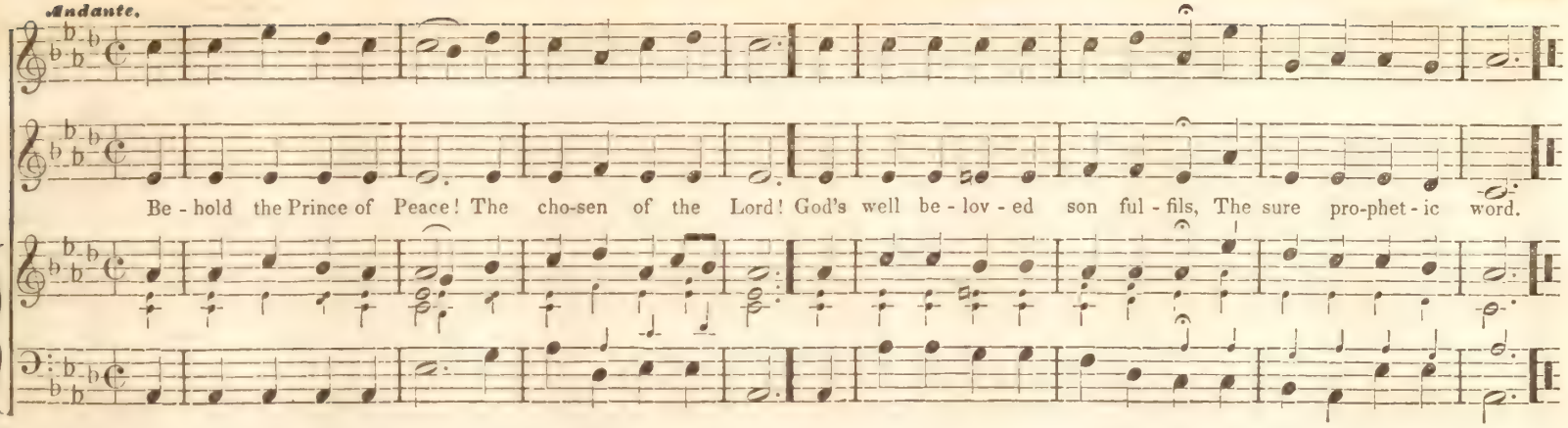


BADONIA. S. M.

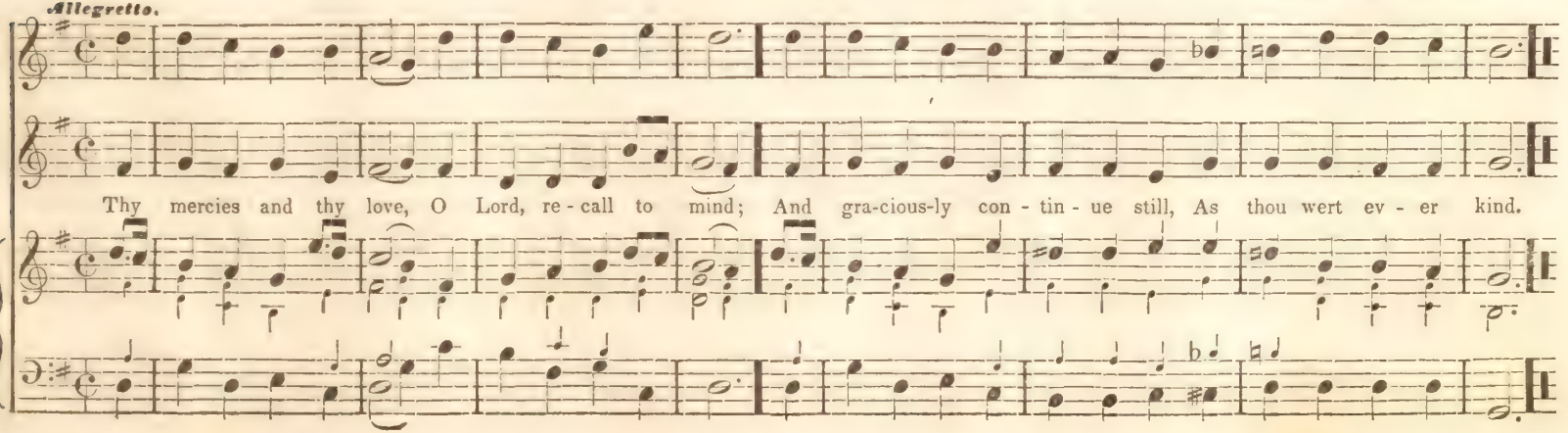
HARMONICON.

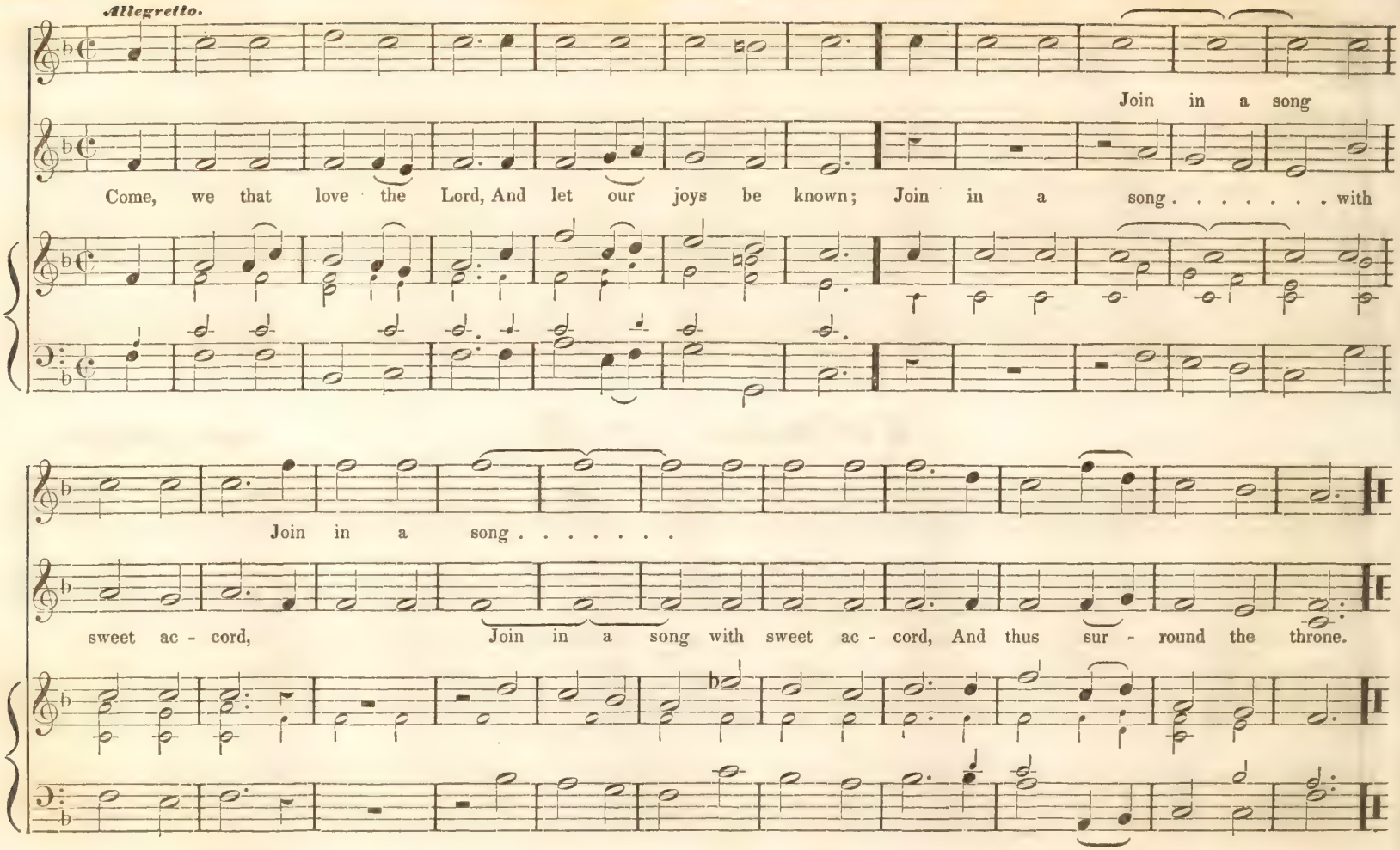


WRINGTON. S. M.

W. ARNOLD, ALTERED.

ALL SAINTS. S. M.

RUNDALL. S. M.

SUBJECT FROM ZELTER.

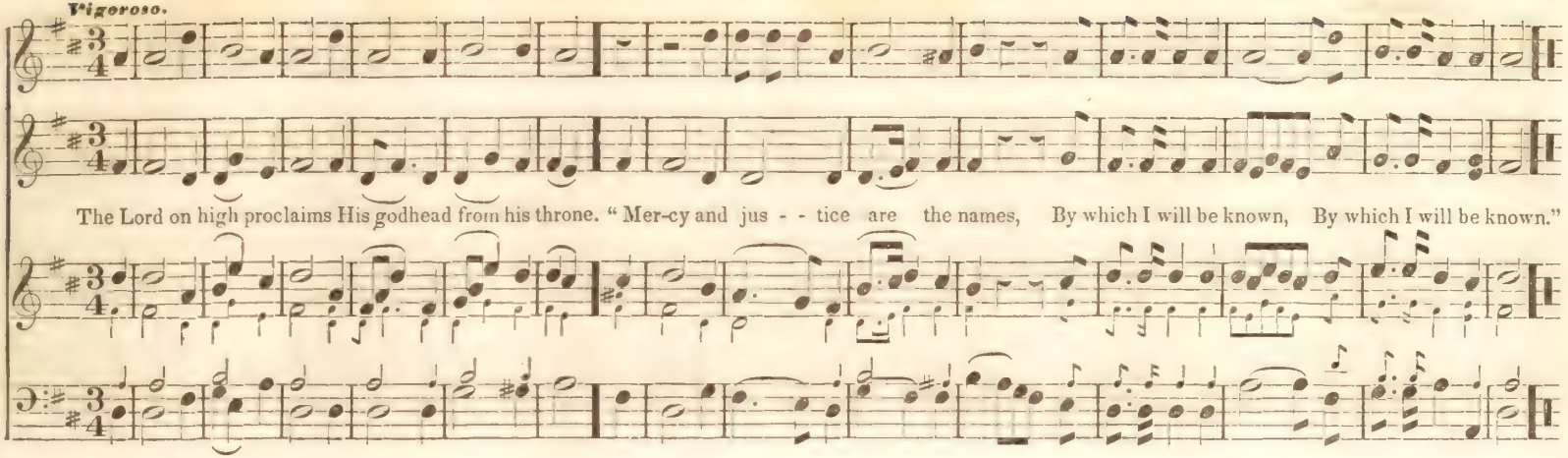


LOTHROP. S. M.

Allegretto.
Join in a song
Come, we that love the Lord, And let our joys be known; Join in a song . . . . . with
Join in a song . . . . . .
sweet ac - cord, Join in a song with sweet ac - cord, And thus sur - round the throne.

ARMENIA. S. M.

S. STANLEY.

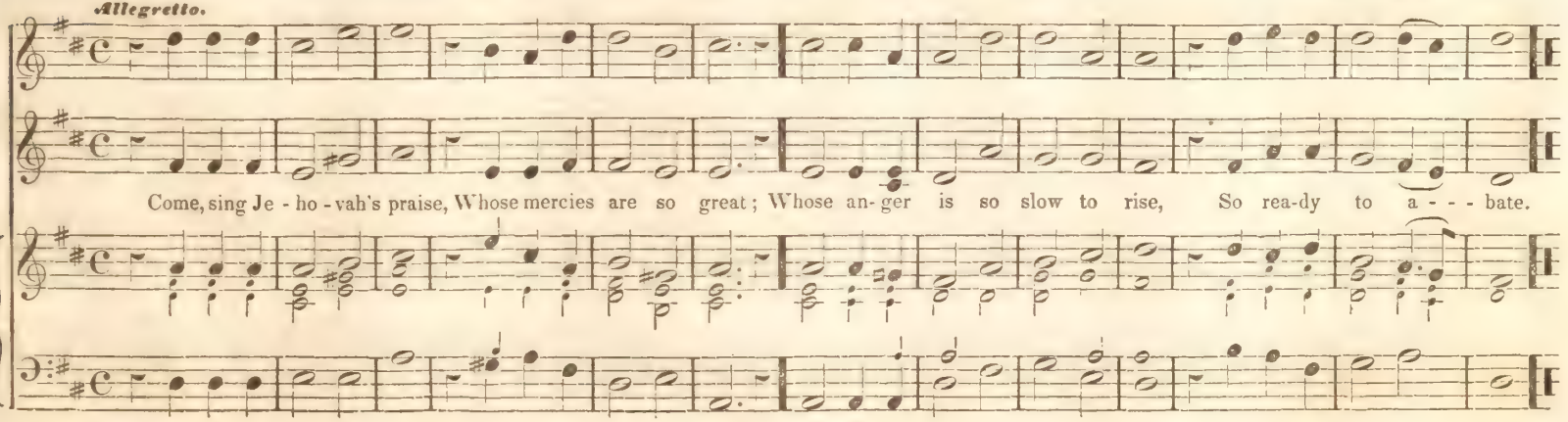
Vigoroso.



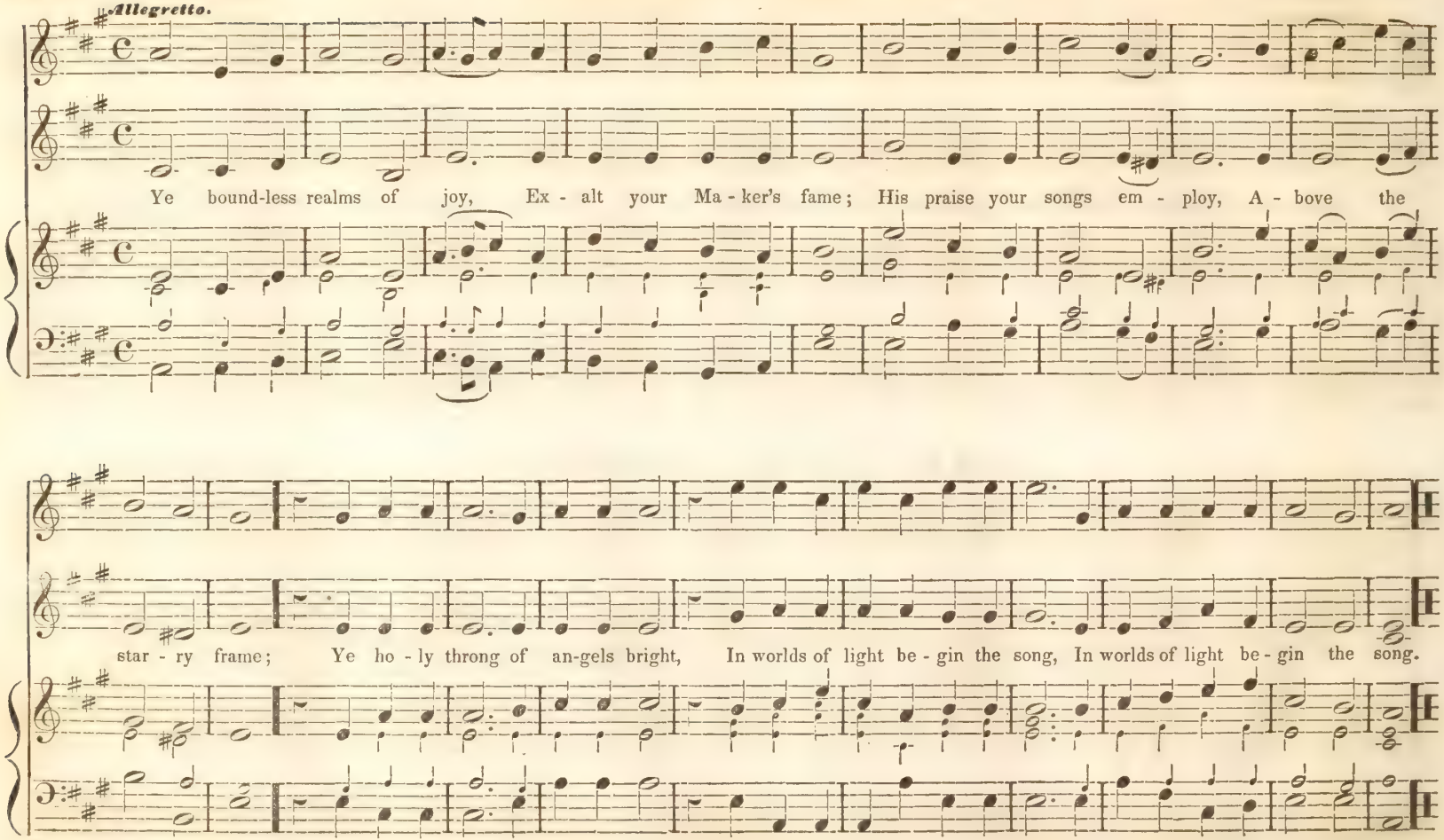
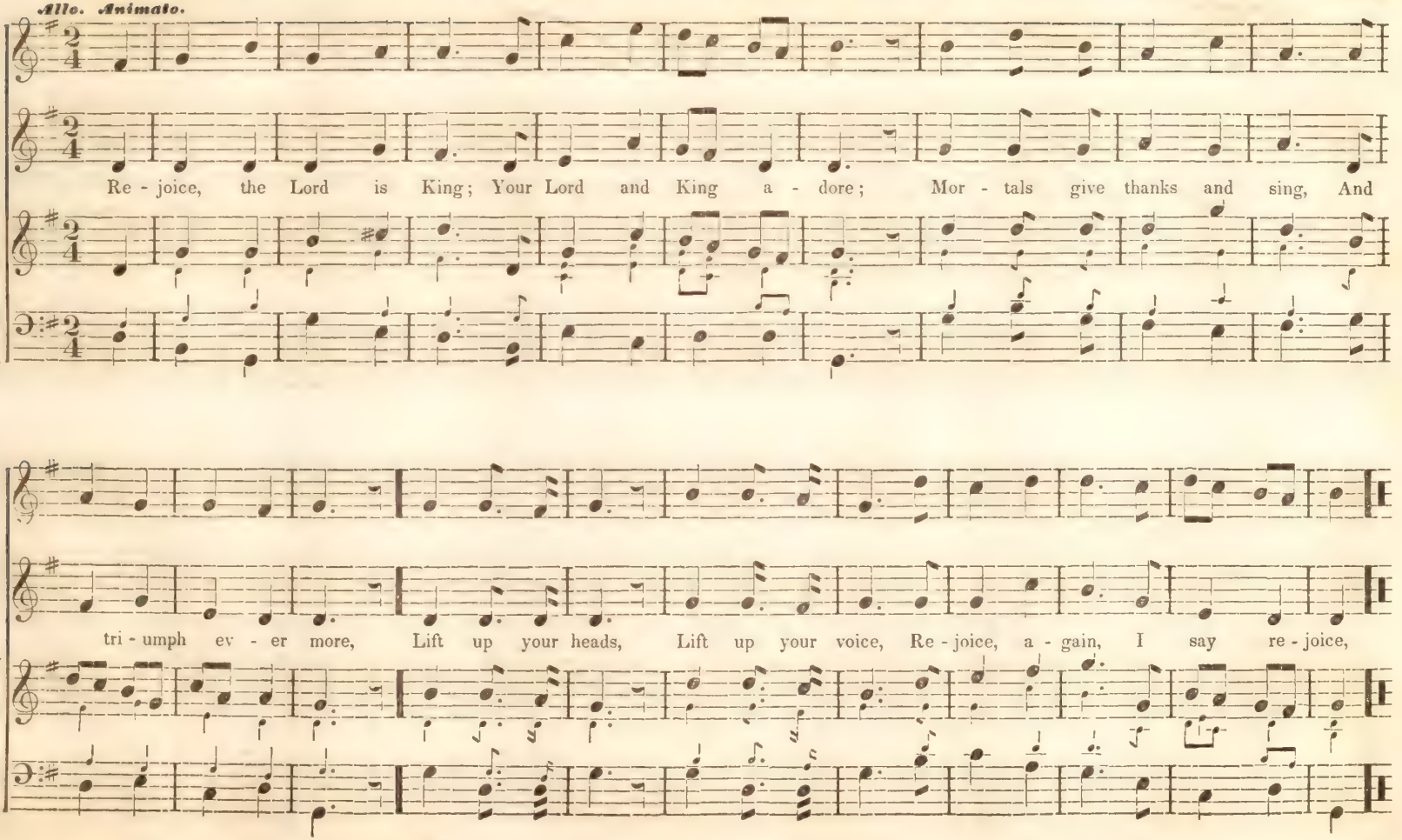
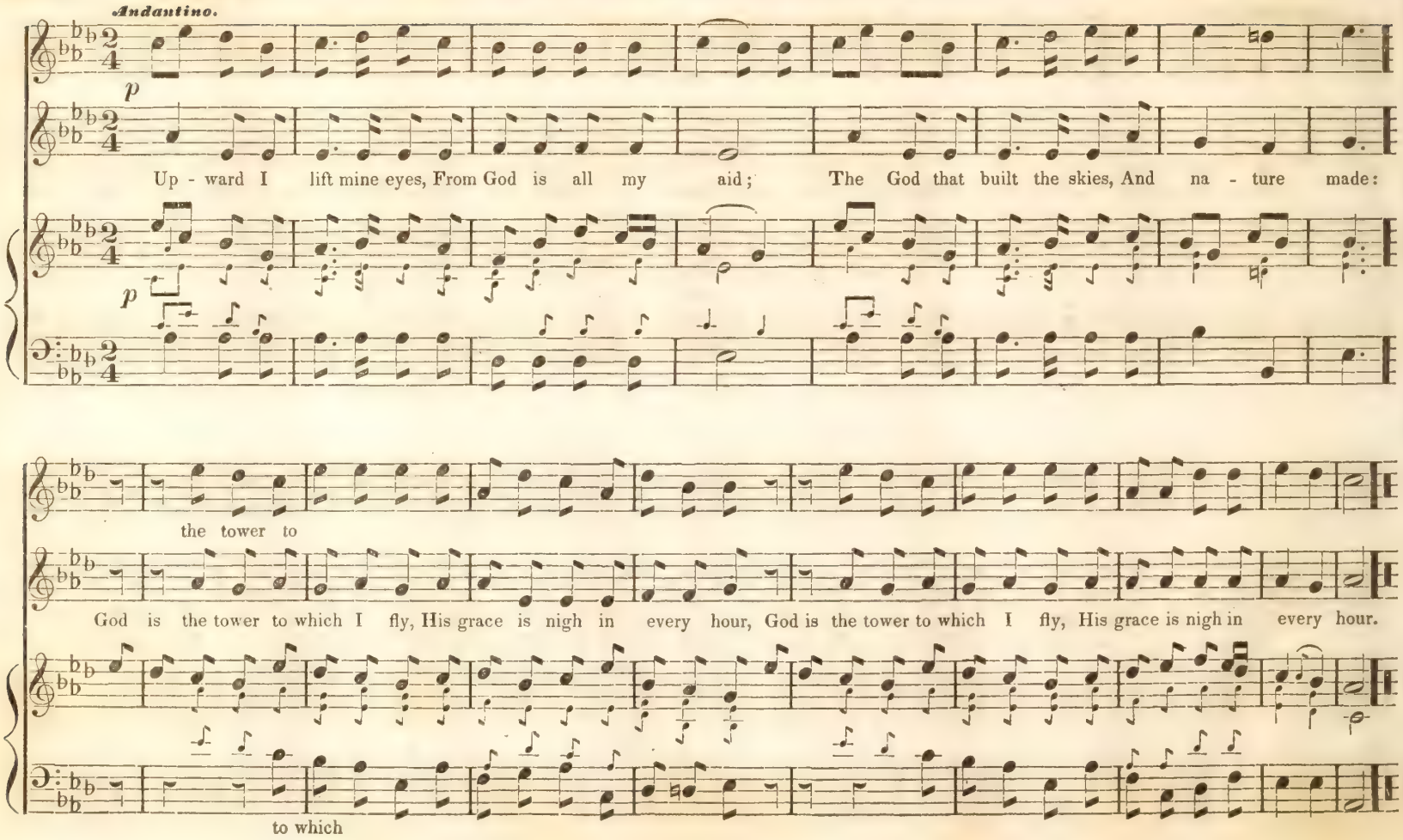
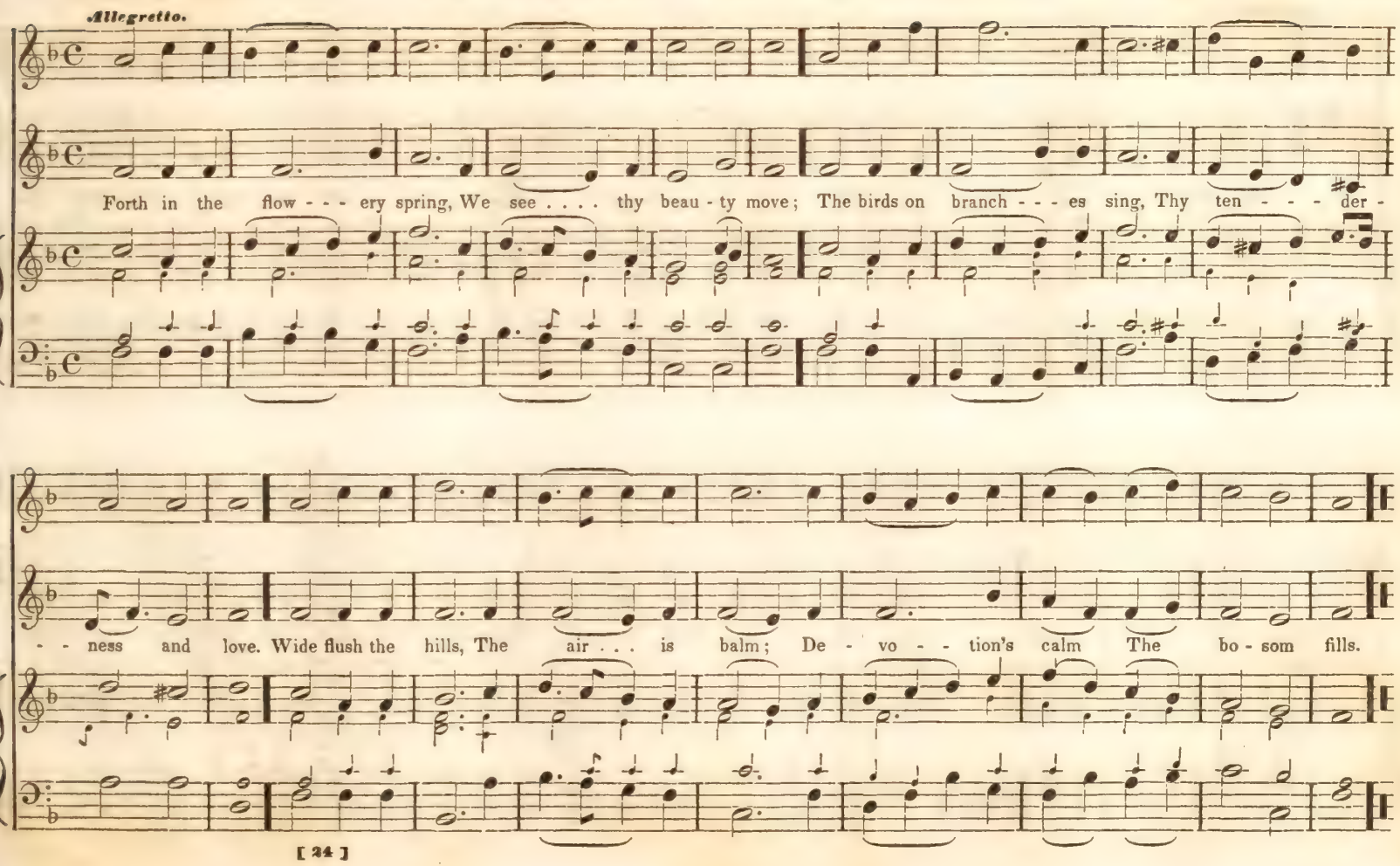
RAY. S. M. HYMN CHANT.

T. GARDENER.

Allegretto.

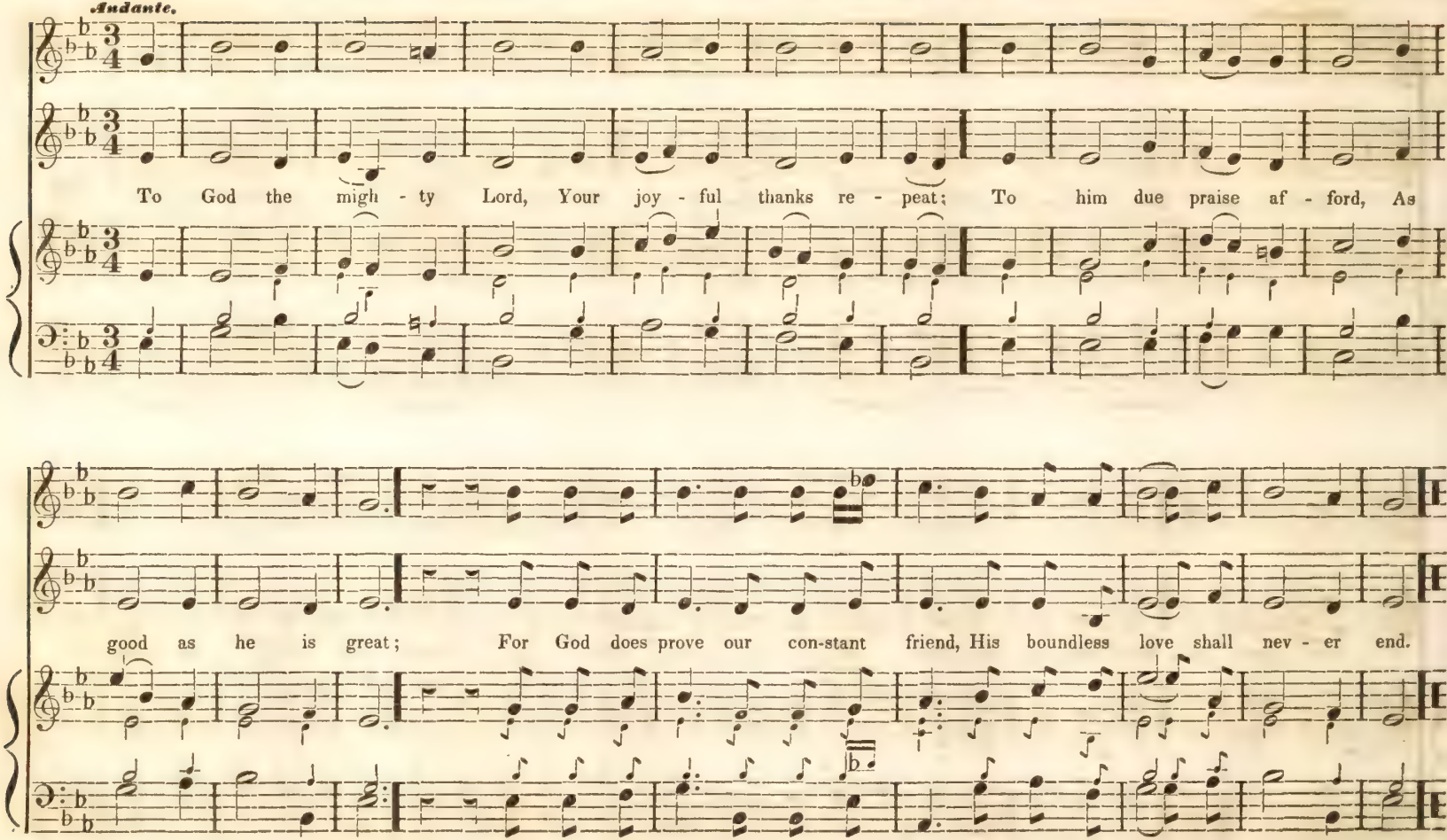
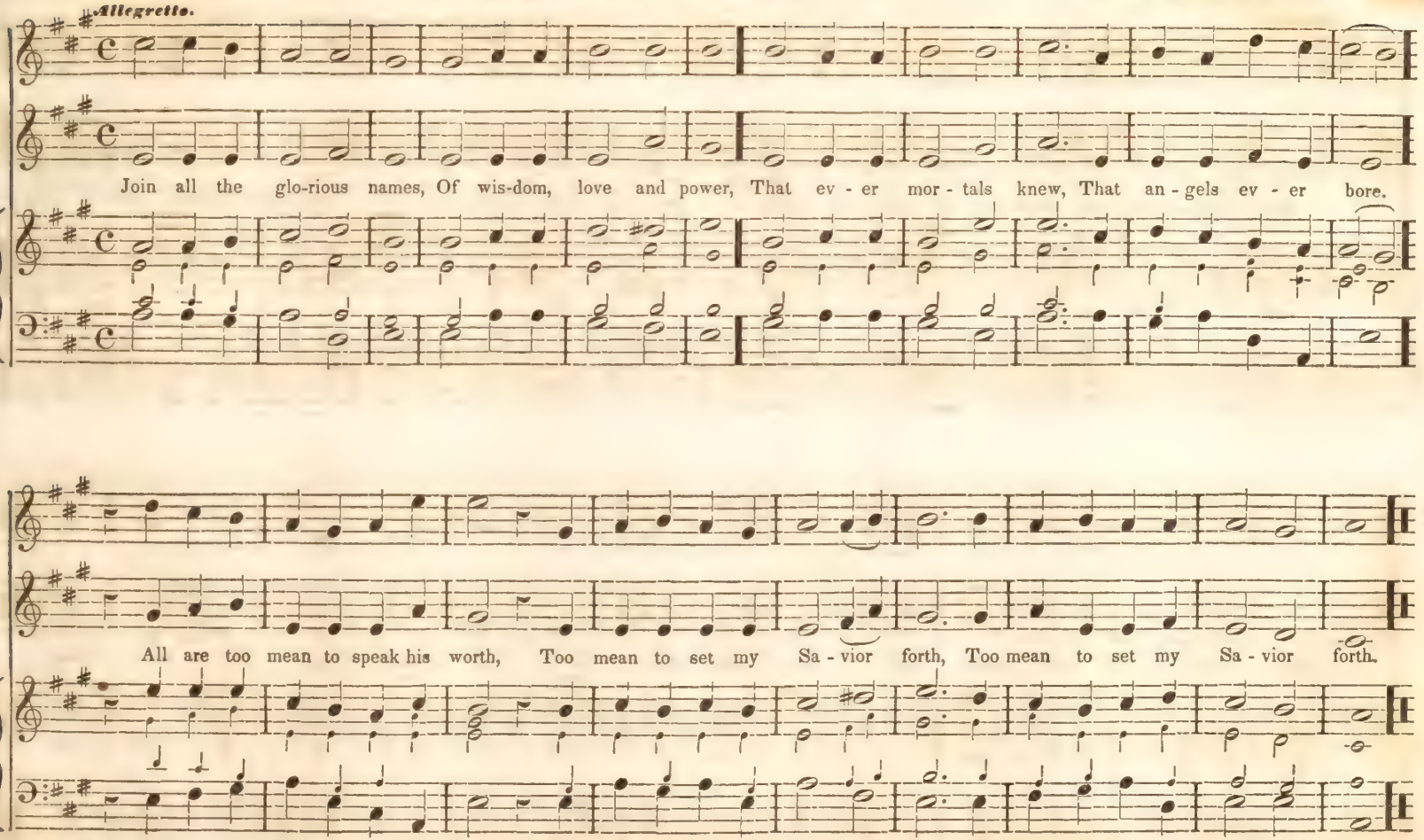


PORTSMOUTH. H. M.

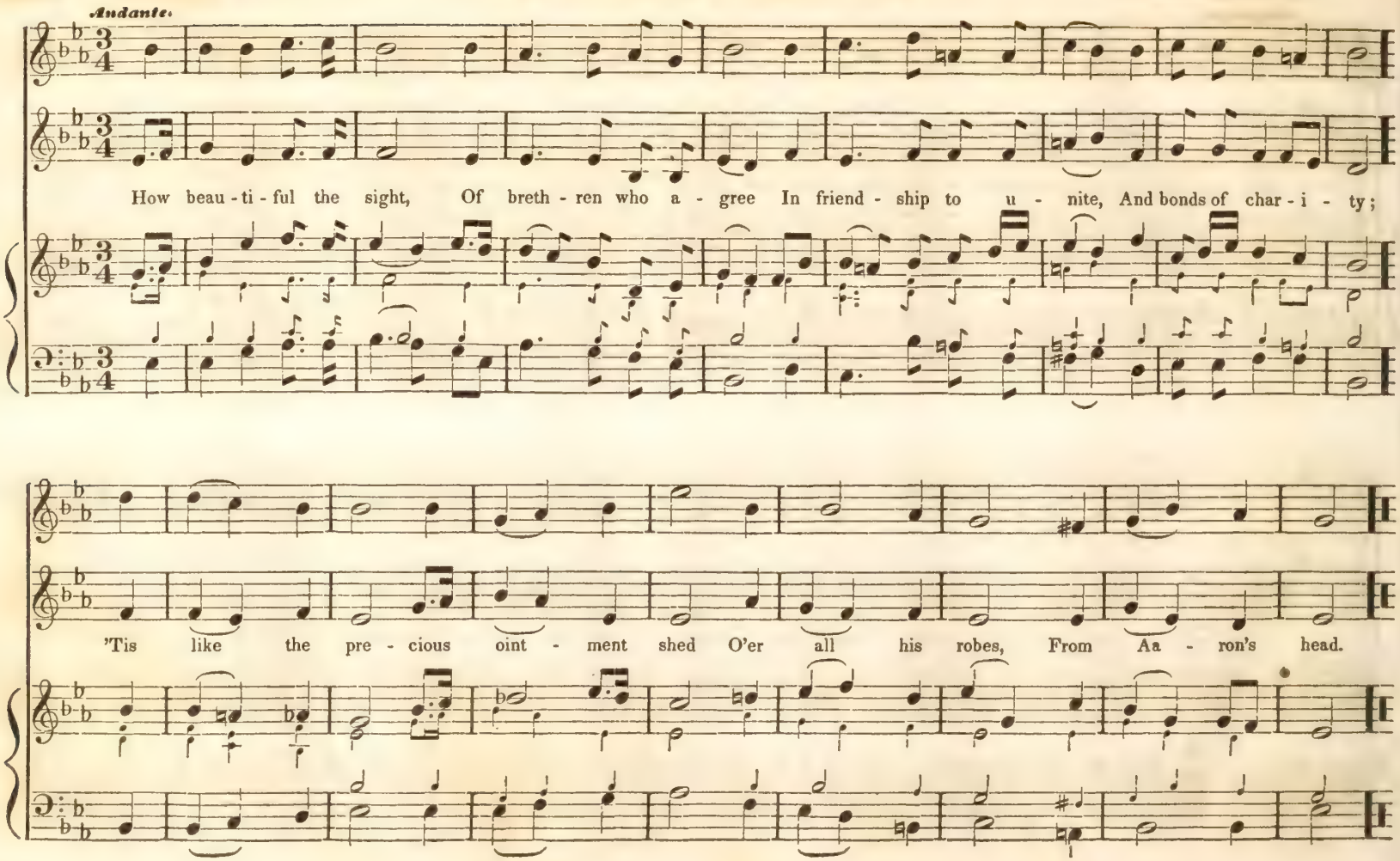
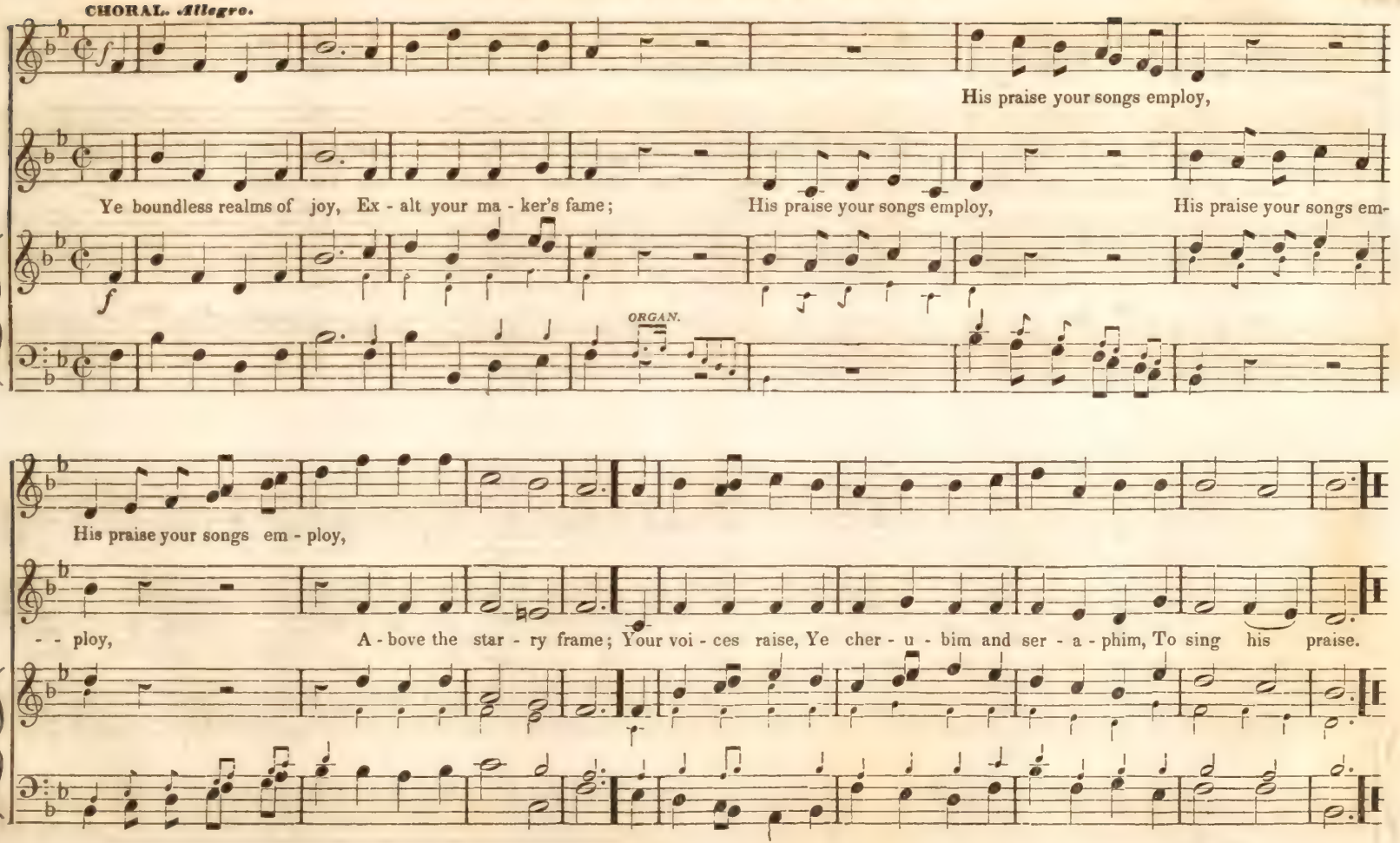
From G. F. HANDEL.

Allo. Animato.
Re - joice, the Lord is King; Your Lord and King a - dore; Mor - tals give thanks and sing, And
tri - umph ev - er more, Lift up your heads, Lift up your voice, Re - joice, a - gain, I say re - joice,

Andantino.
p
Up - ward I lift mine eyes, From God is all my aid; The God that built the skies, And na - ture made:
the tower to
God is the tower to which I fly, His grace is nigh in every hour, God is the tower to which I fly, His grace is nigh in every hour.
to which

Allegretto.
Forth in the flow - - - ery spring, We see . . . . thy beau - ty move; The birds on branch - - - es sing, Thy ten - - - - der -
- - ness and love. Wide flush the hills, The air . . . is balm; De - vo - - tion's calm The bo - som fills.

ST. PHILIP'S. H. M.

LEVESQUE. ALTERED.

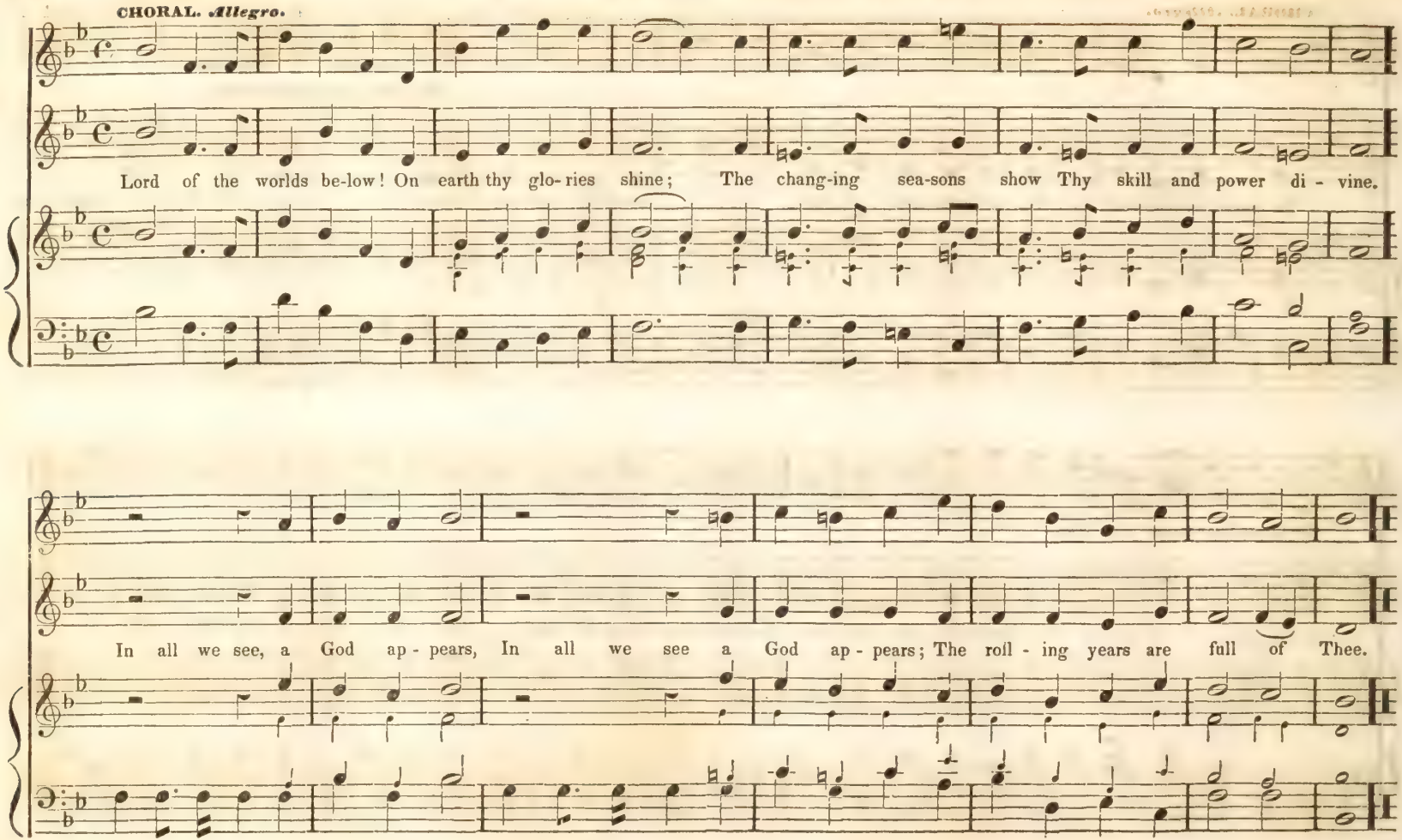
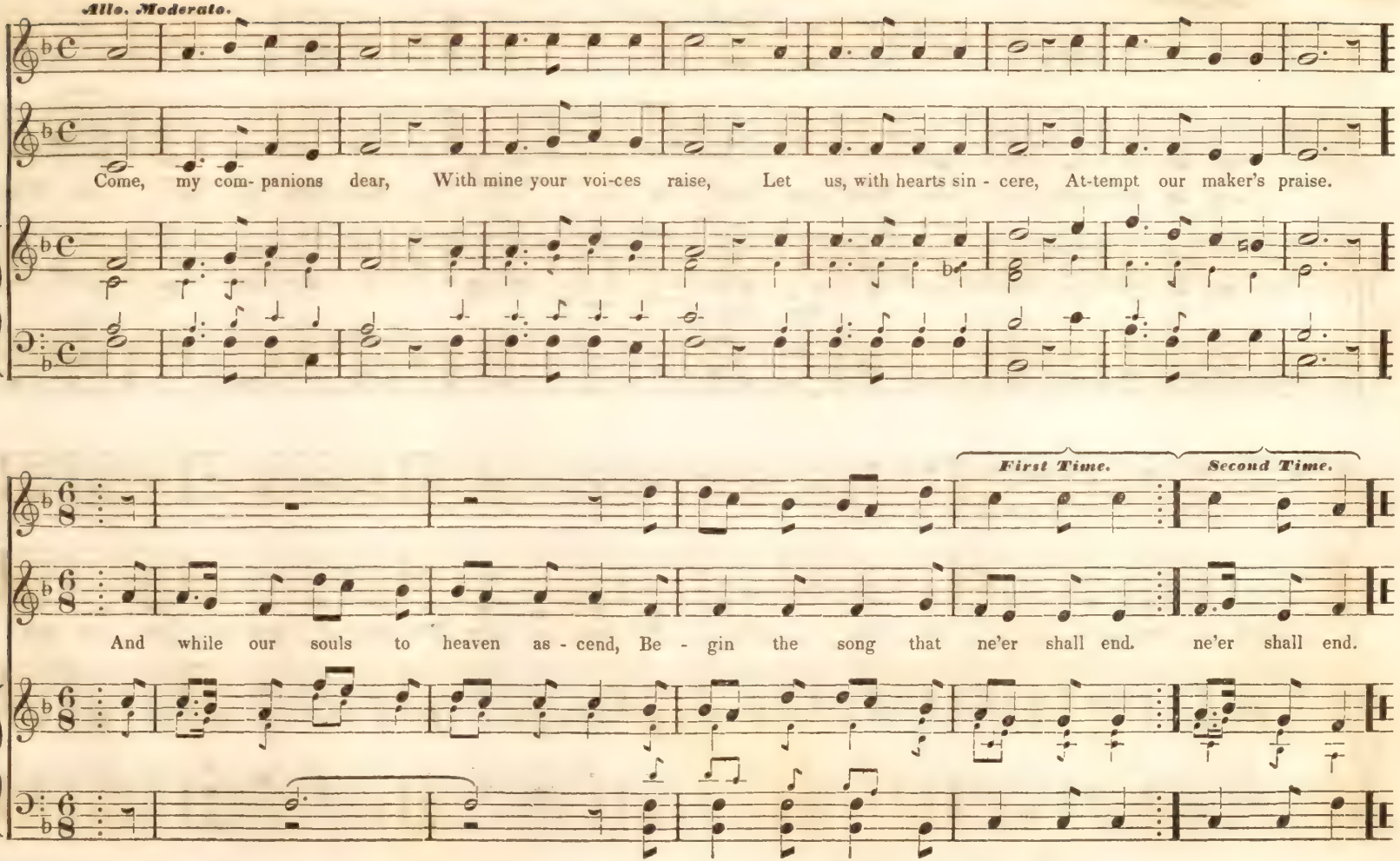
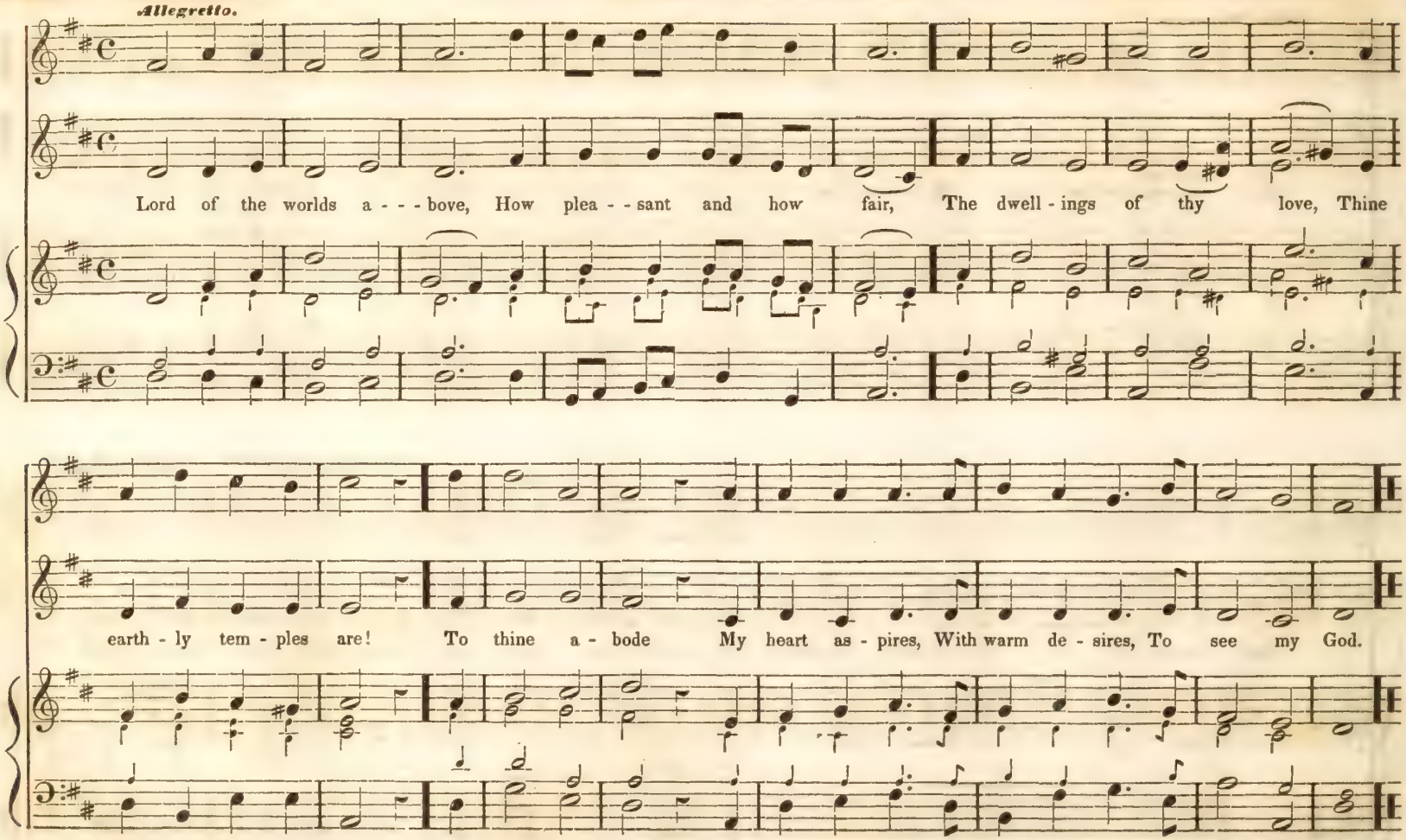
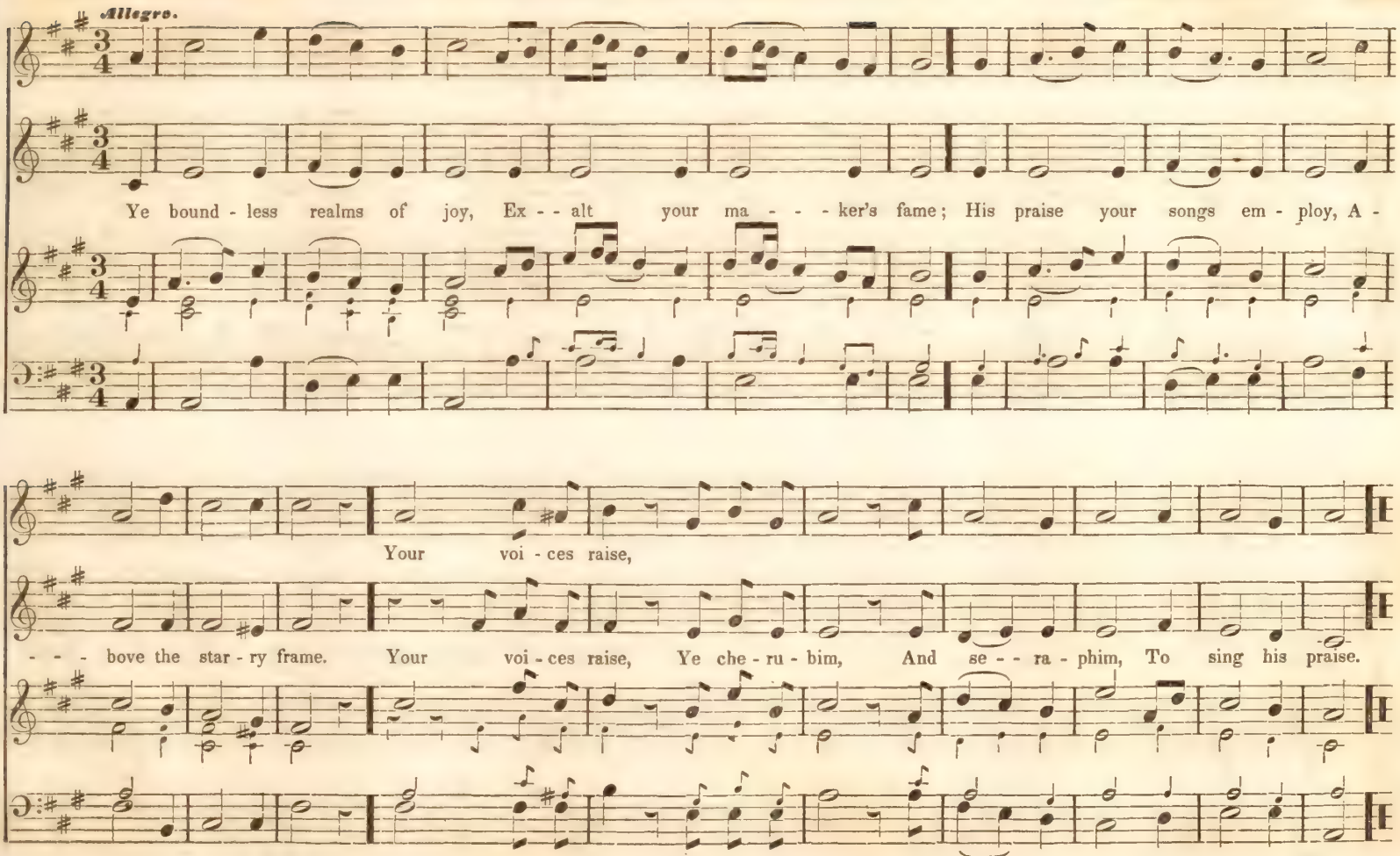
Andante.

Allegretto.
Join all the glo-rious names, Of wis-dom, love and power, That ev - er mor - tals knew, That an - gels ev - er bore.
All are too mean to speak his worth, Too mean to set my Sa - vior forth, Too mean to set my Sa - vior forth.

CHARITY. H. M.

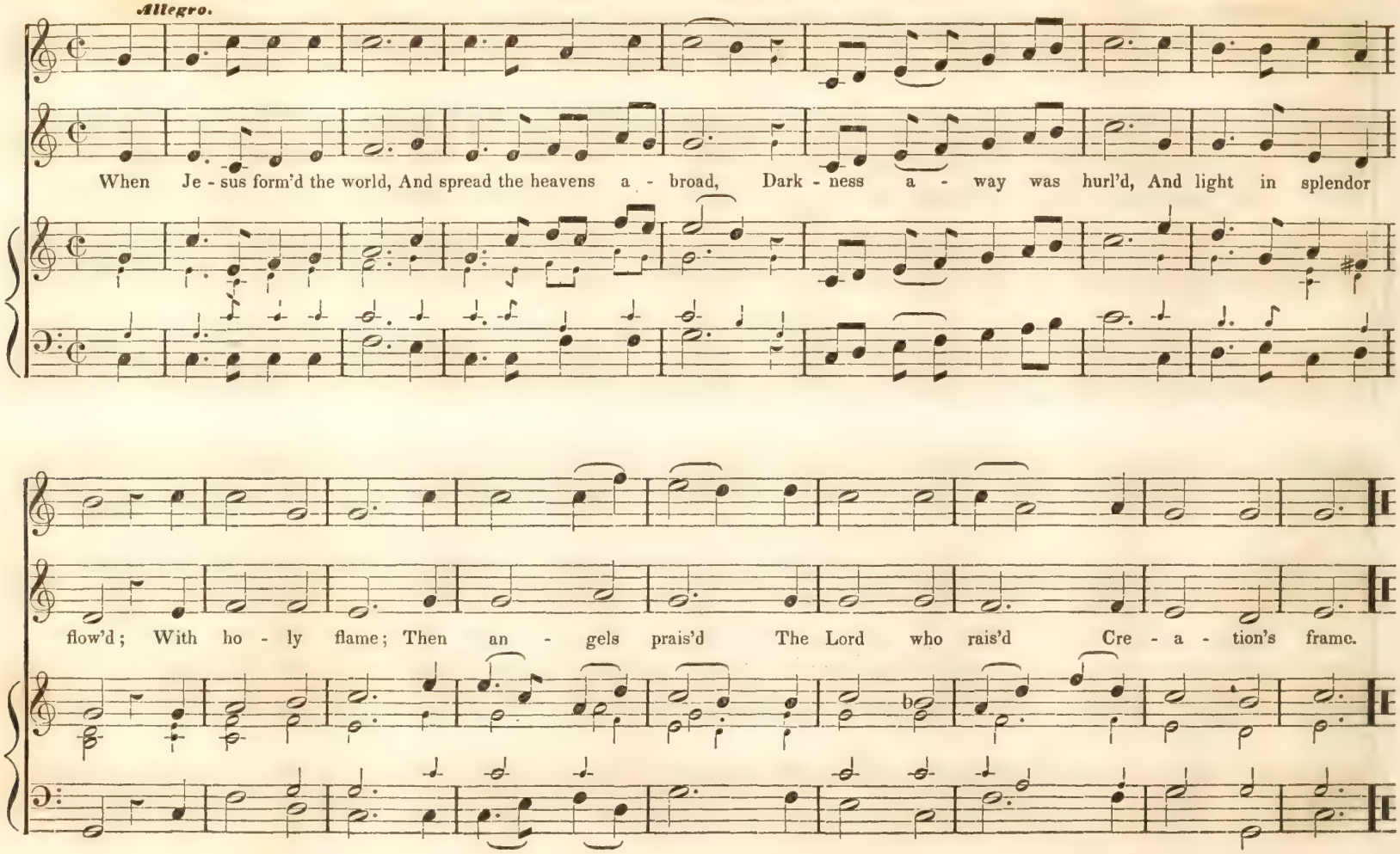
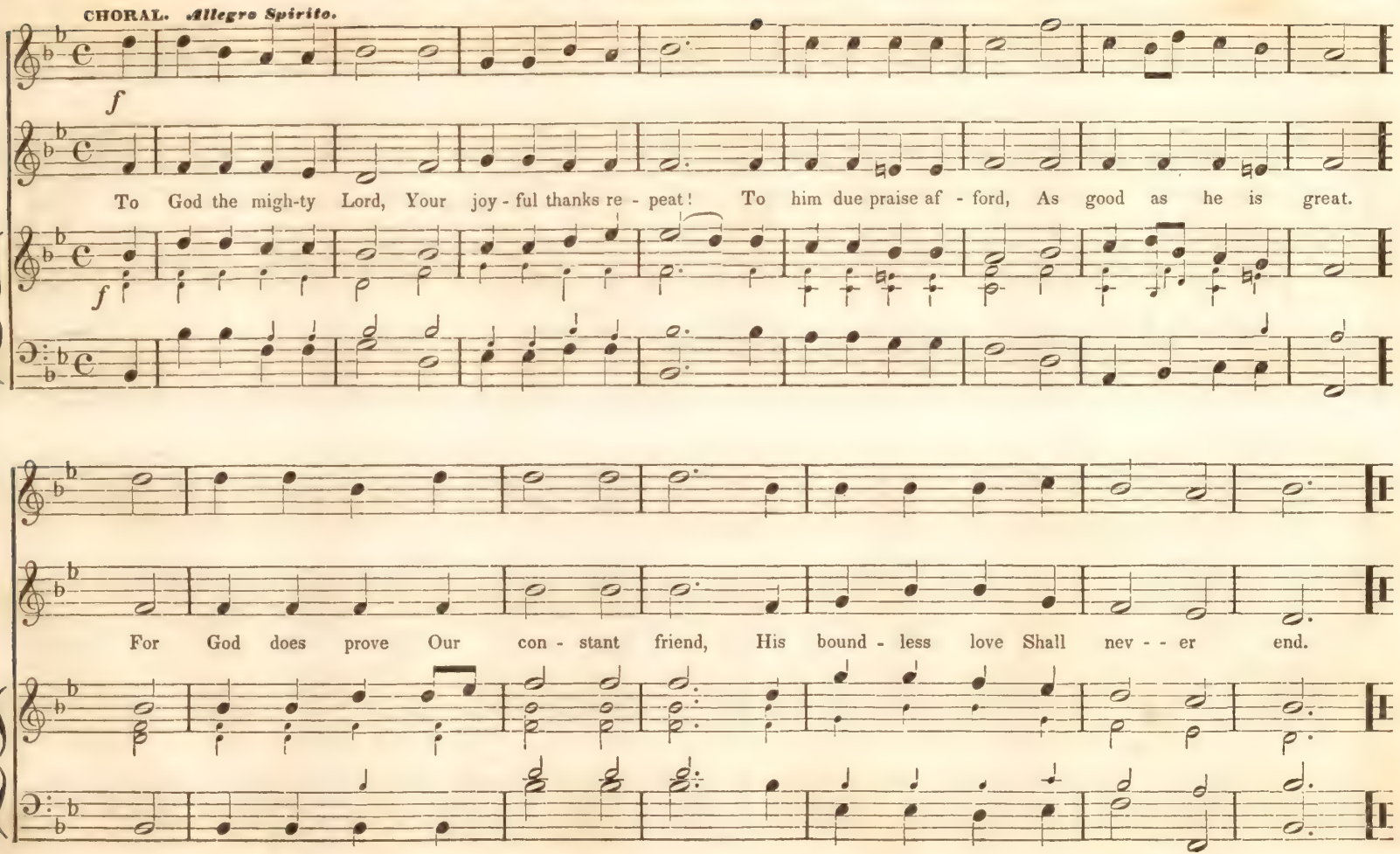
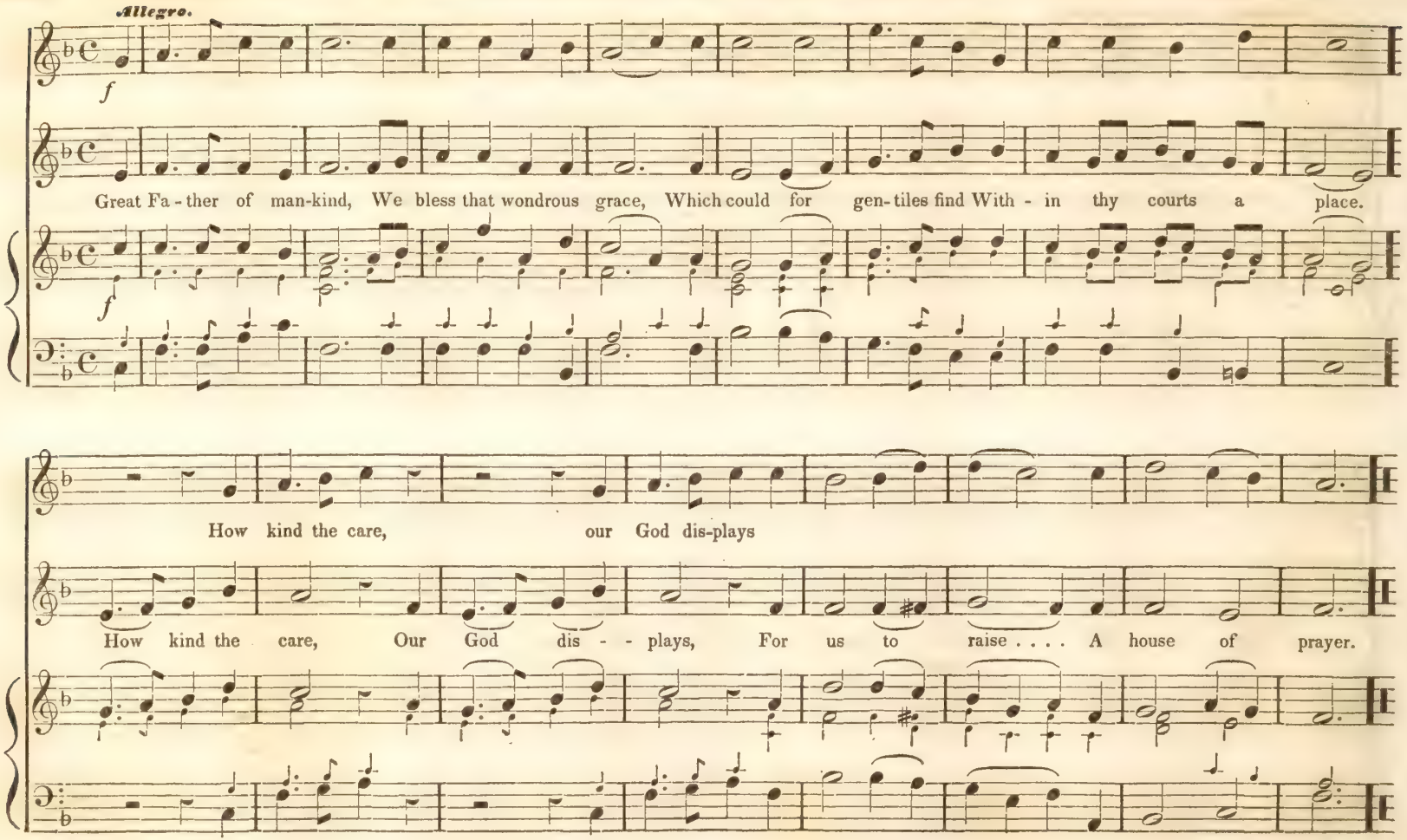
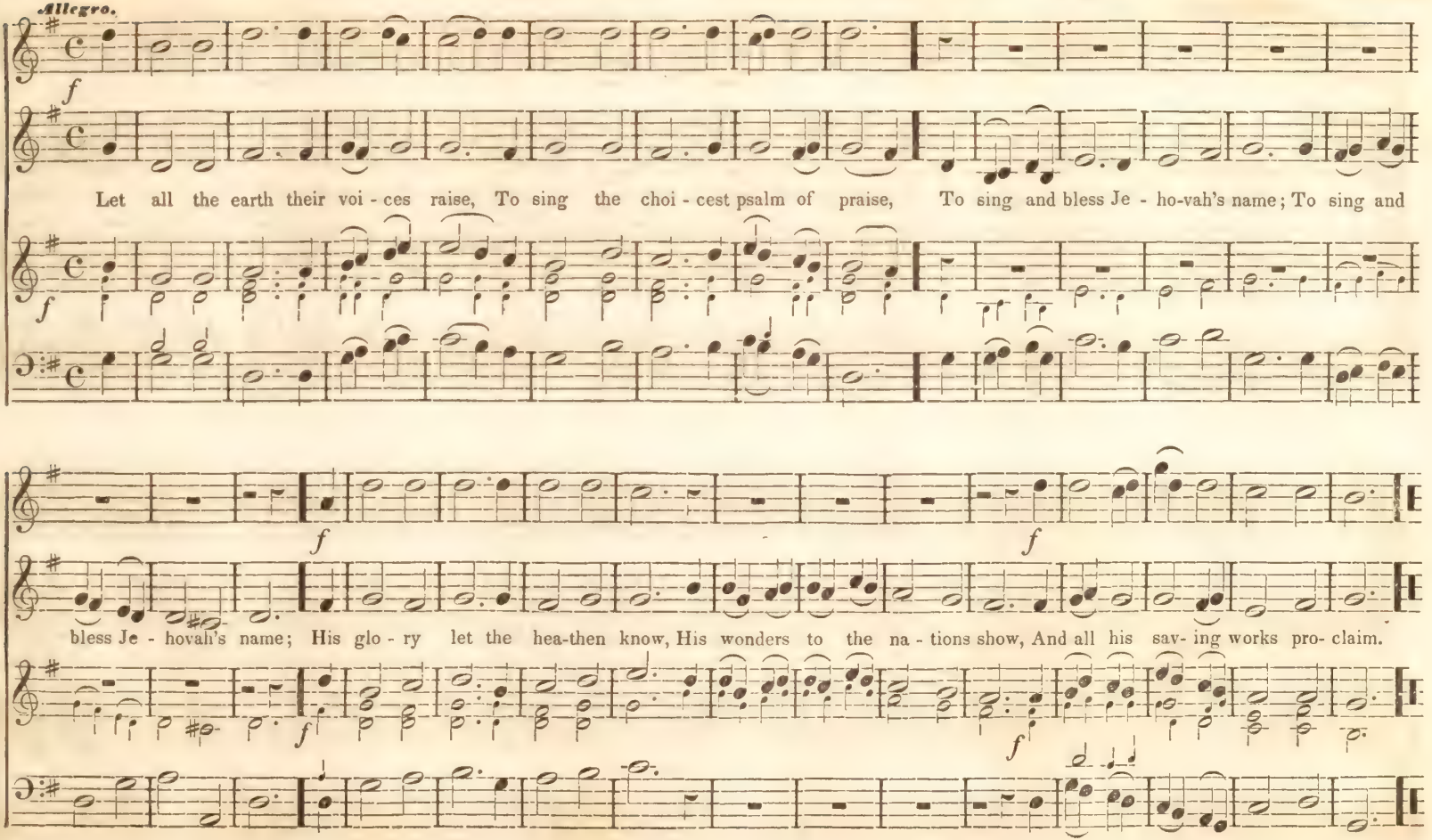
SUBJECT CZERNY.

CHORAL. Allegro.
His praise your songs employ,
Ye boundless realms of joy, Ex - alt your ma - ker's fame; His praise your songs employ, His praise your songs em-
ORGAN.
His praise your songs em - ploy,
- - ploy, A - bove the star - ry frame; Your voi - ces raise, Ye cher - u - bim and ser - a - phim, To sing his praise.

CARISBROOK. H. M.

COMER.

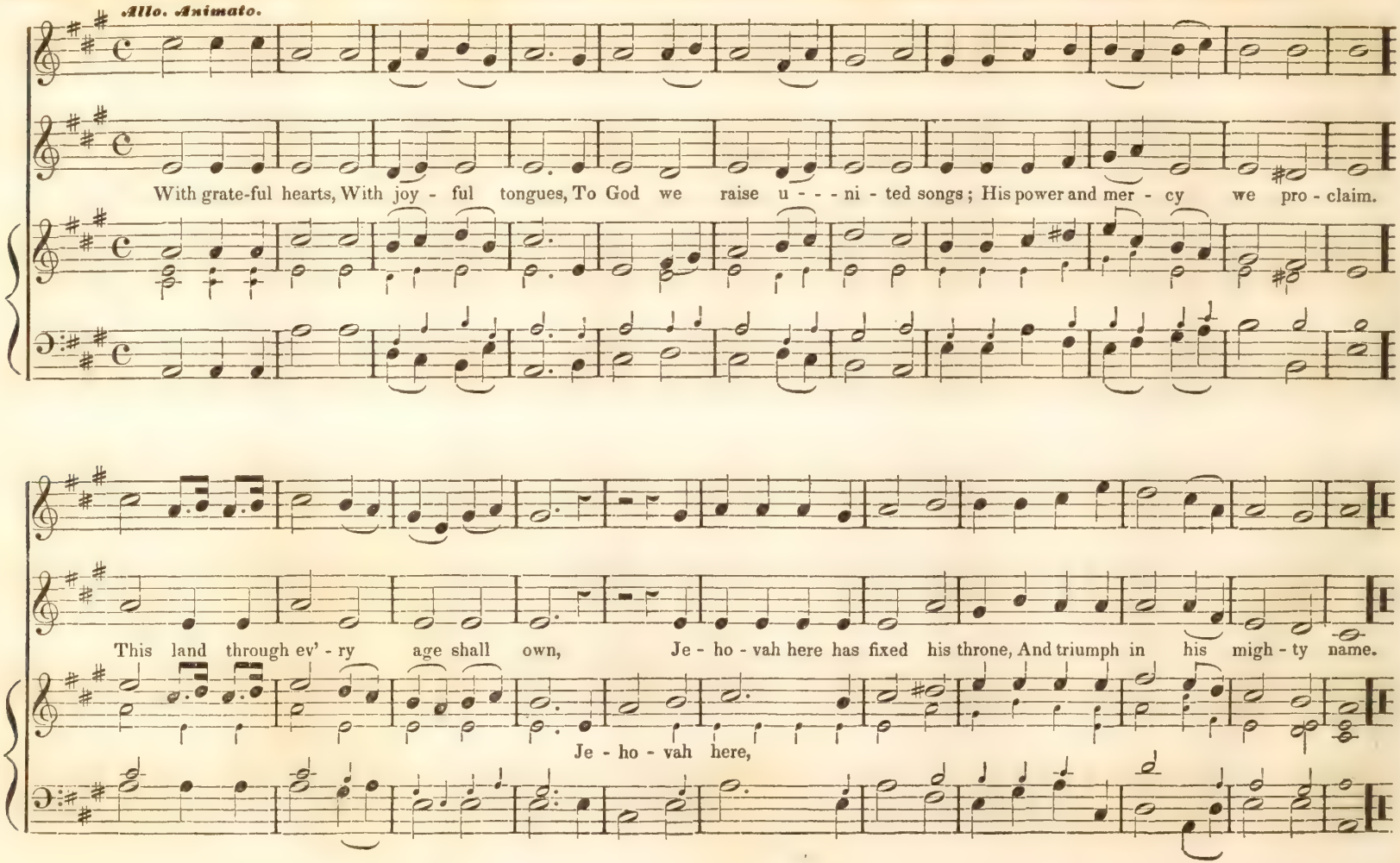
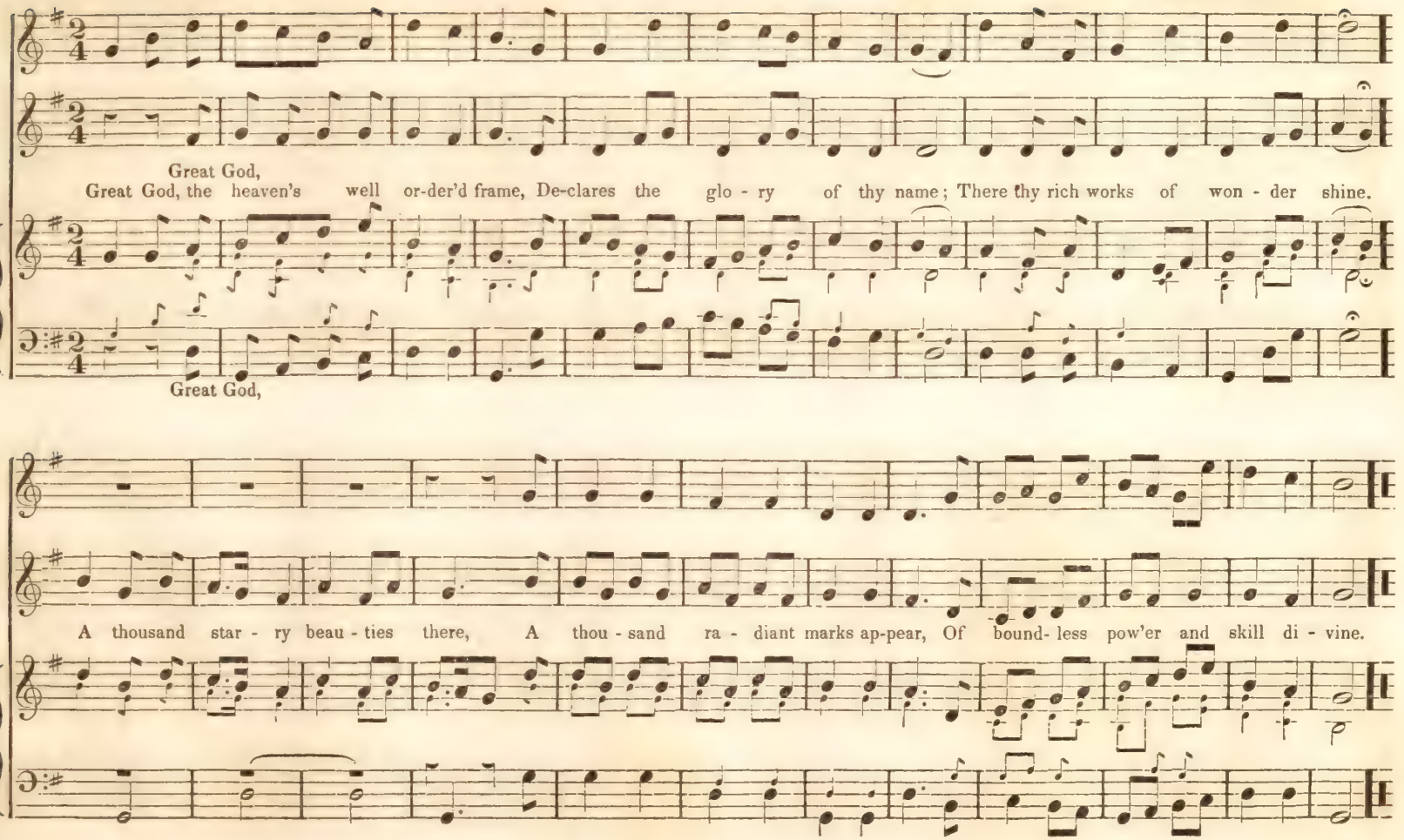
CHORAL. *Allegro.*


Allo. Moderato.
Come, my com- panions dear, With mine your voi-ces raise, Let us, with hearts sin - cere, At-tempt our maker's praise.
First Time.
Second Time.
And while our souls to heaven as - cend, Be - gin the song that ne'er shall end. ne'er shall end.

Allegretto.
Lord of the worlds a - - - bove, How plea - - sant and how fair, The dwell - ings of thy love, Thine
earth - ly tem - ples are! To thine a - bode My heart as - pires, With warm de - sires, To see my God.

Allegro.
Ye bound - less realms of joy, Ex - - alt your ma - - - ker's fame; His praise your songs em - ploy, A -
Your voi - ces raise,
- - - bove the star - ry frame. Your voi - ces raise, Ye che - ru - bim, And se - - ra - phim, To sing his praise.

BOSCAWEN. H. M.

L. MARSHALL.
Words by Rev. M. Elliot.

CHORAL. Allegro Spirito.
f
To God the migh-ty Lord, Your joy - ful thanks re - peat! To him due praise af - ford, As good as he is great.
f
For God does prove Our con - stant friend, His bound - less love Shall nev - - er end.

Allegro.
f
Great Fa - ther of man-kind, We bless that wondrous grace, Which could for gen-tiles find With - in thy courts a place.
How kind the care, our God dis-plays
How kind the care, Our God dis - - plays, For us to raise . . . . A house of prayer.

Allegro.
f
Let all the earth their voi - ces raise, To sing the choi - cest psalm of praise, To sing and bless Je - ho-vah's name; To sing and
f
f
f
bless Je - hovah's name; His glo - ry let the hea-then know, His wonders to the na - tions show, And all his sav- ing works pro- claim.
f
f

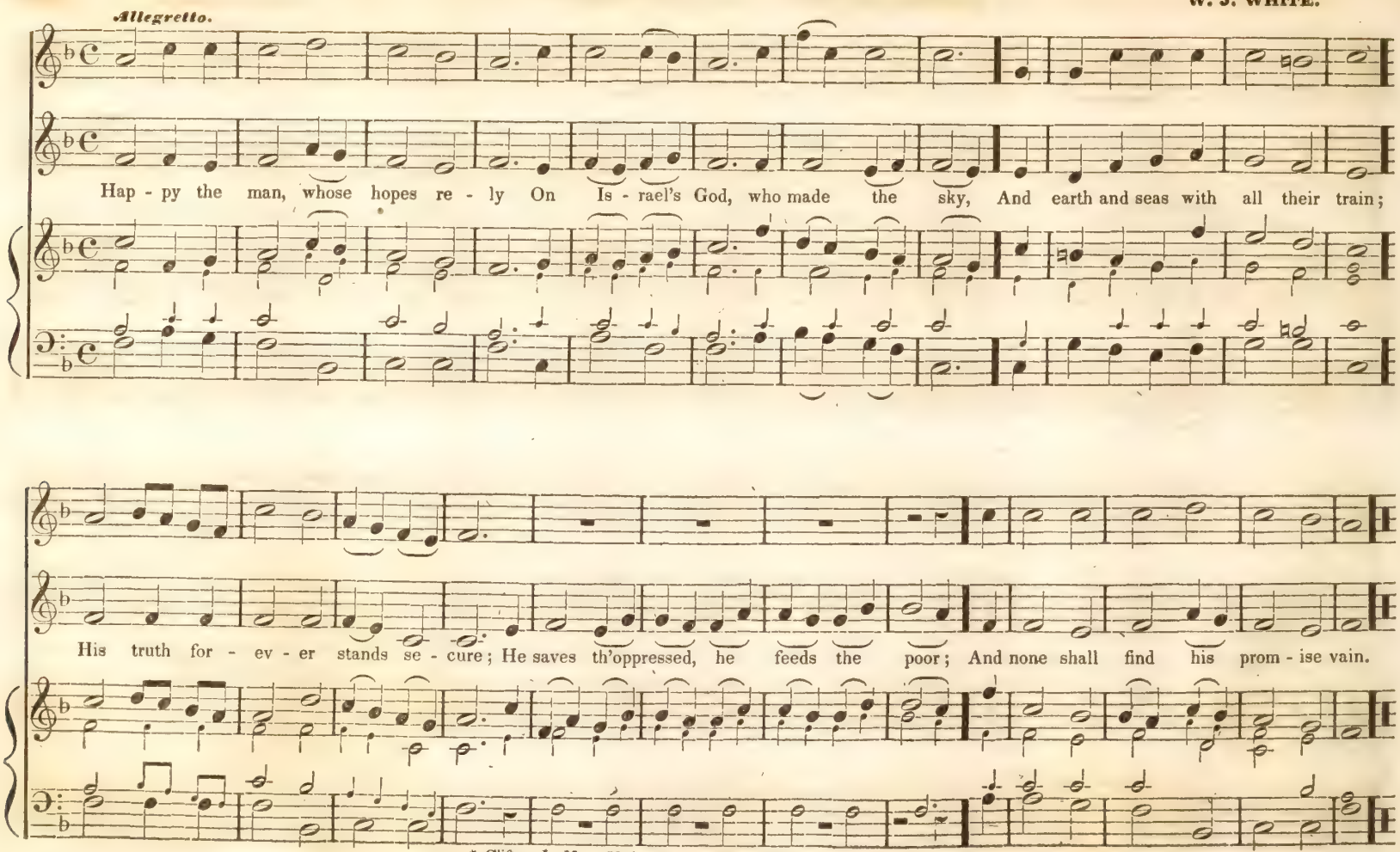
ONSLOW. L. P. M.

(As the old 113th Ps.) MELODY FROM FAWCETT.

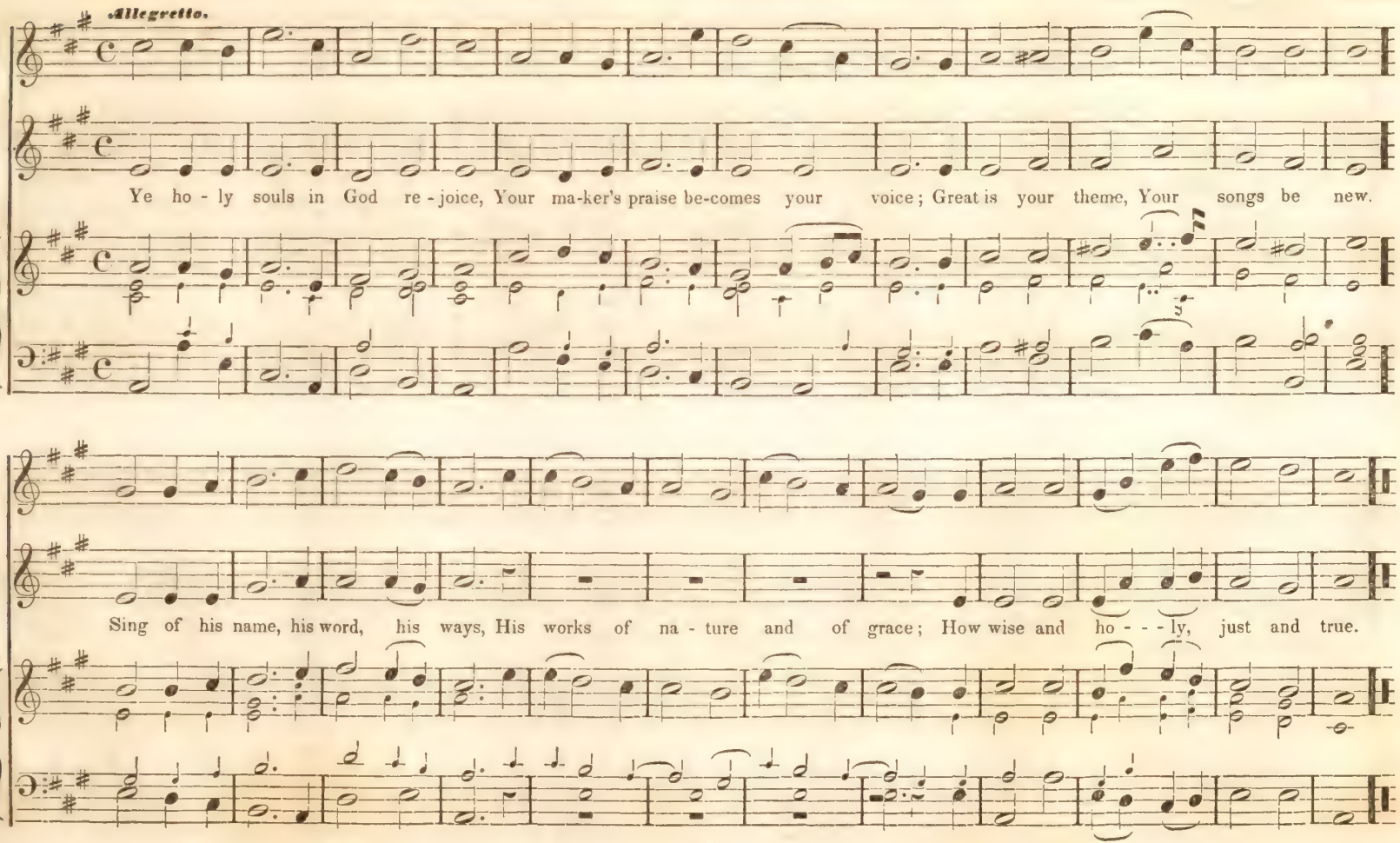
Allo. Animato.


Great God,
Great God, the heaven's well or-der'd frame, De-clares the glo - ry of thy name; There thy rich works of won - der shine.
Great God,
A thousand star - ry beau - ties there, A thou - sand ra - diant marks ap-pear, Of bound- less pow'er and skill di - vine.

MORLEY. L. P. M.*

W. J. WHITE.

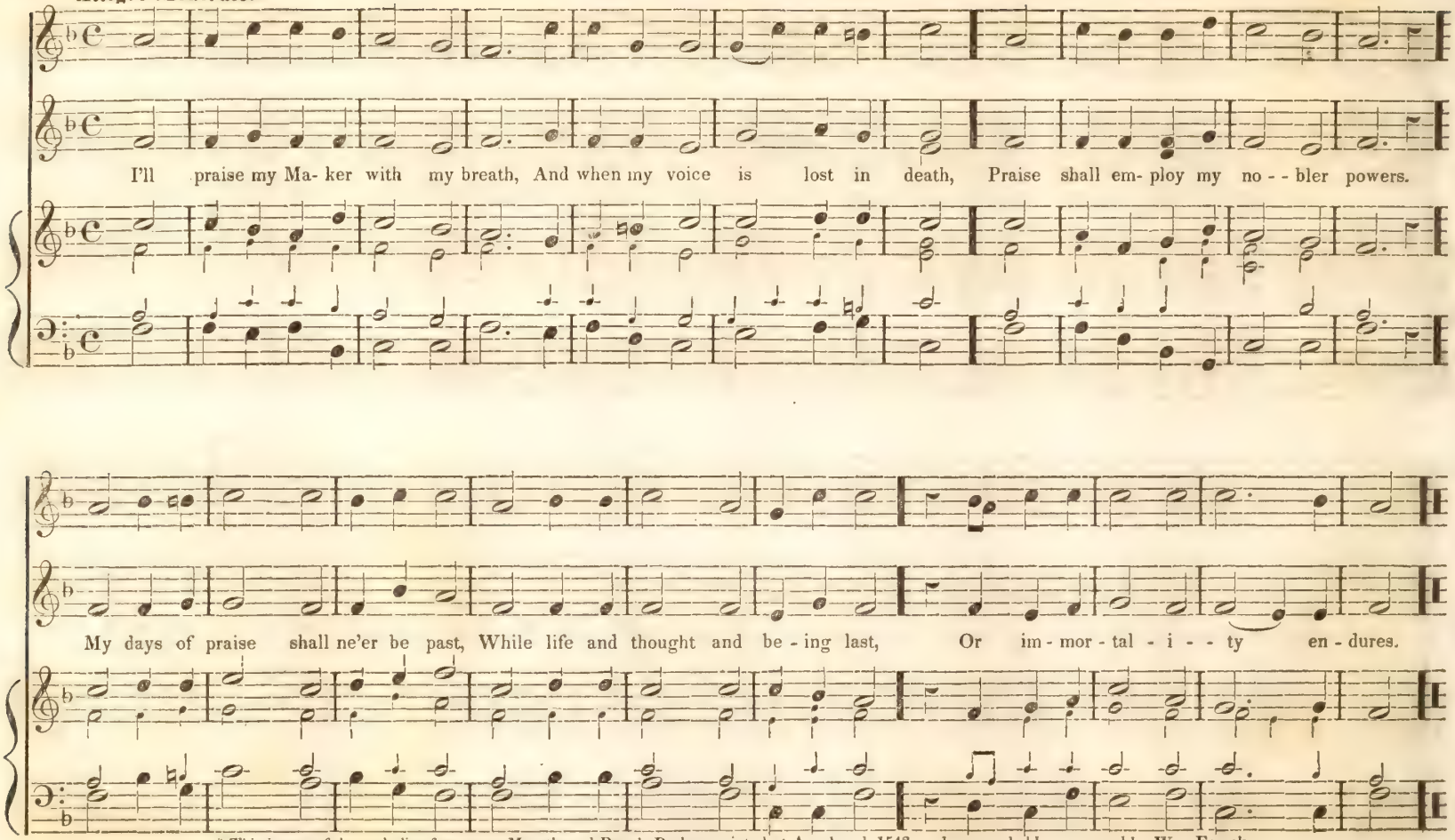
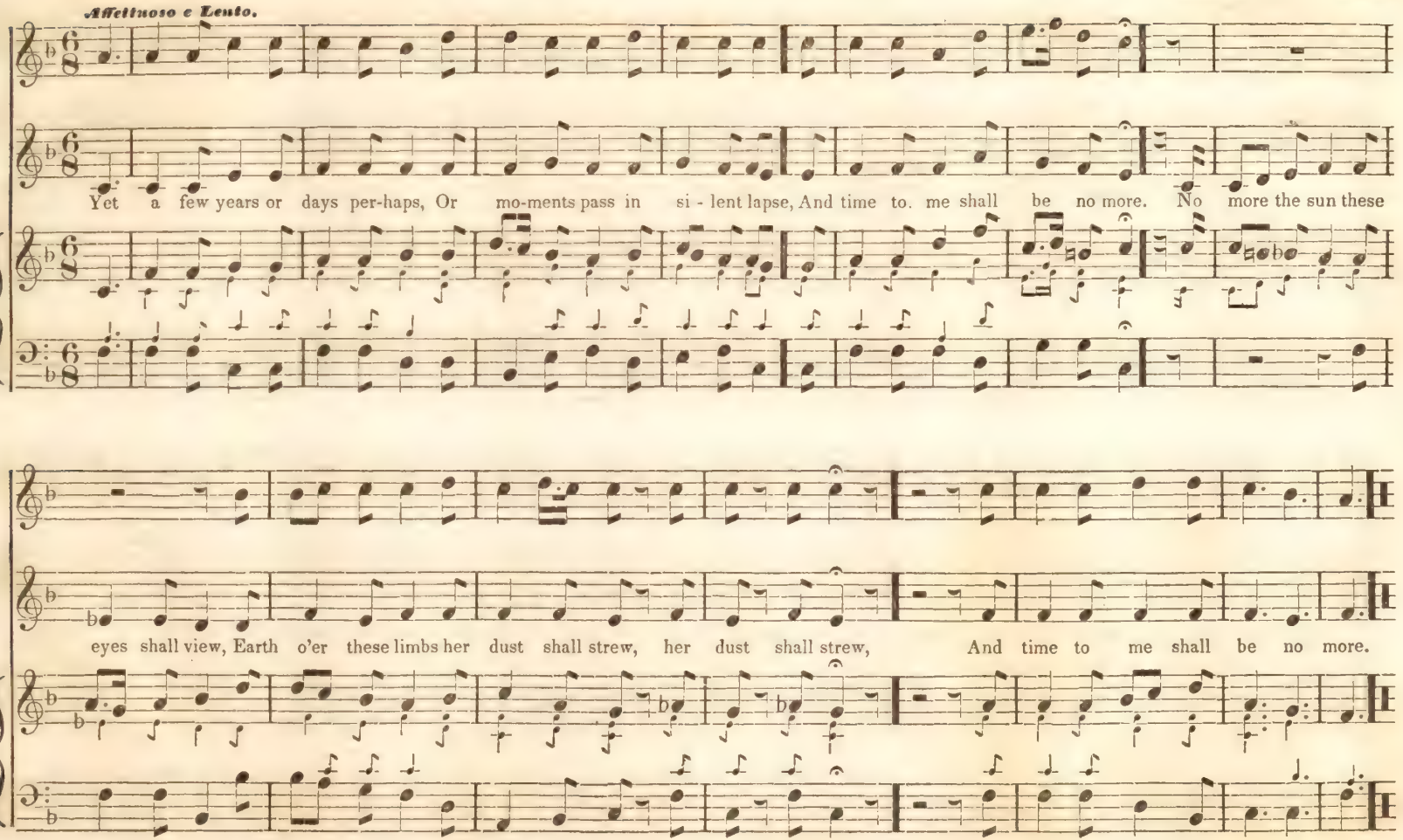


* Clifton, L. M. p. 53, is an extract from this tune.


Allegretto.
Ye ho - ly souls in God re - joice, Your ma-ker's praise be-comes your voice; Great is your theme, Your songs be new.
Sing of his name, his word, his ways, His works of na - ture and of grace; How wise and ho - - - ly, just and true.

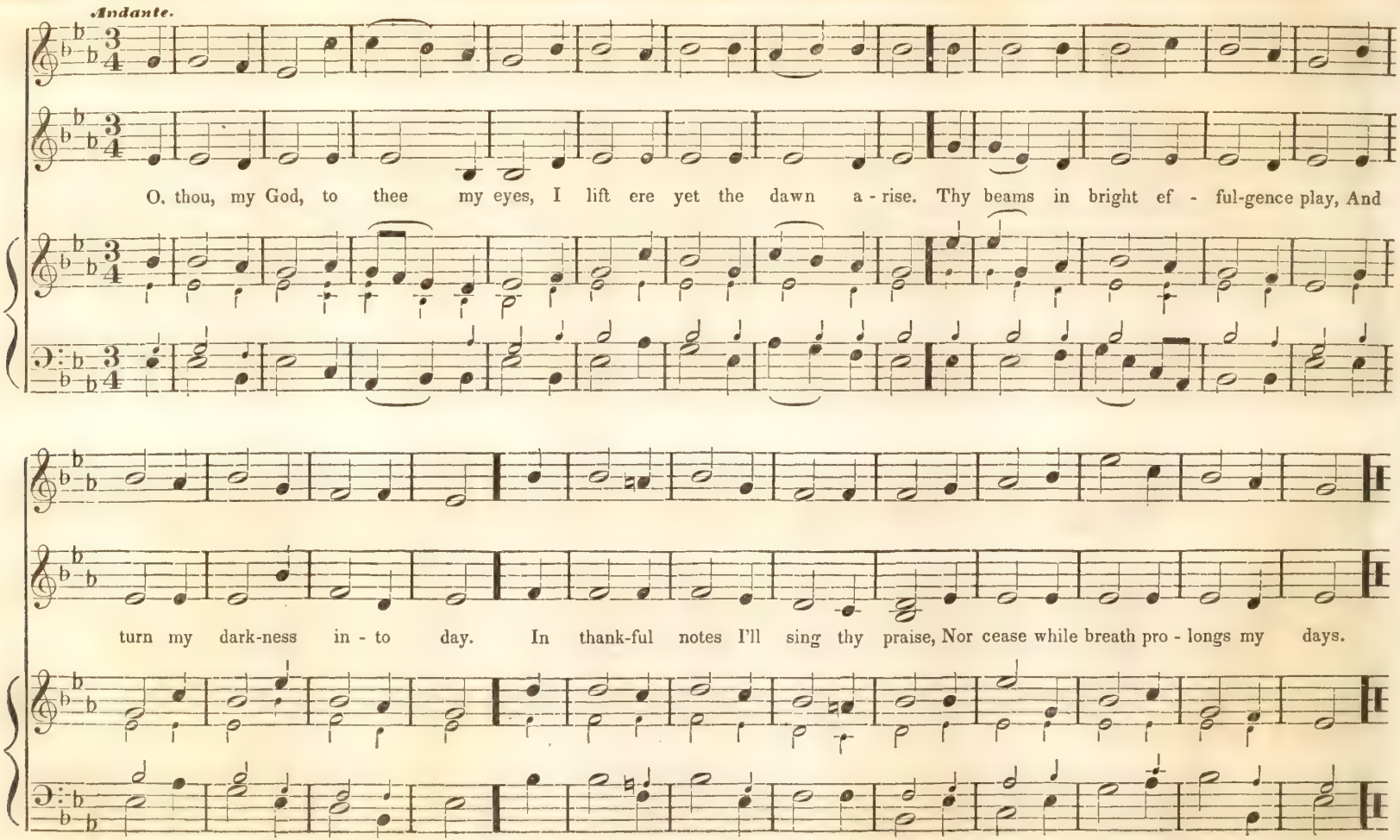
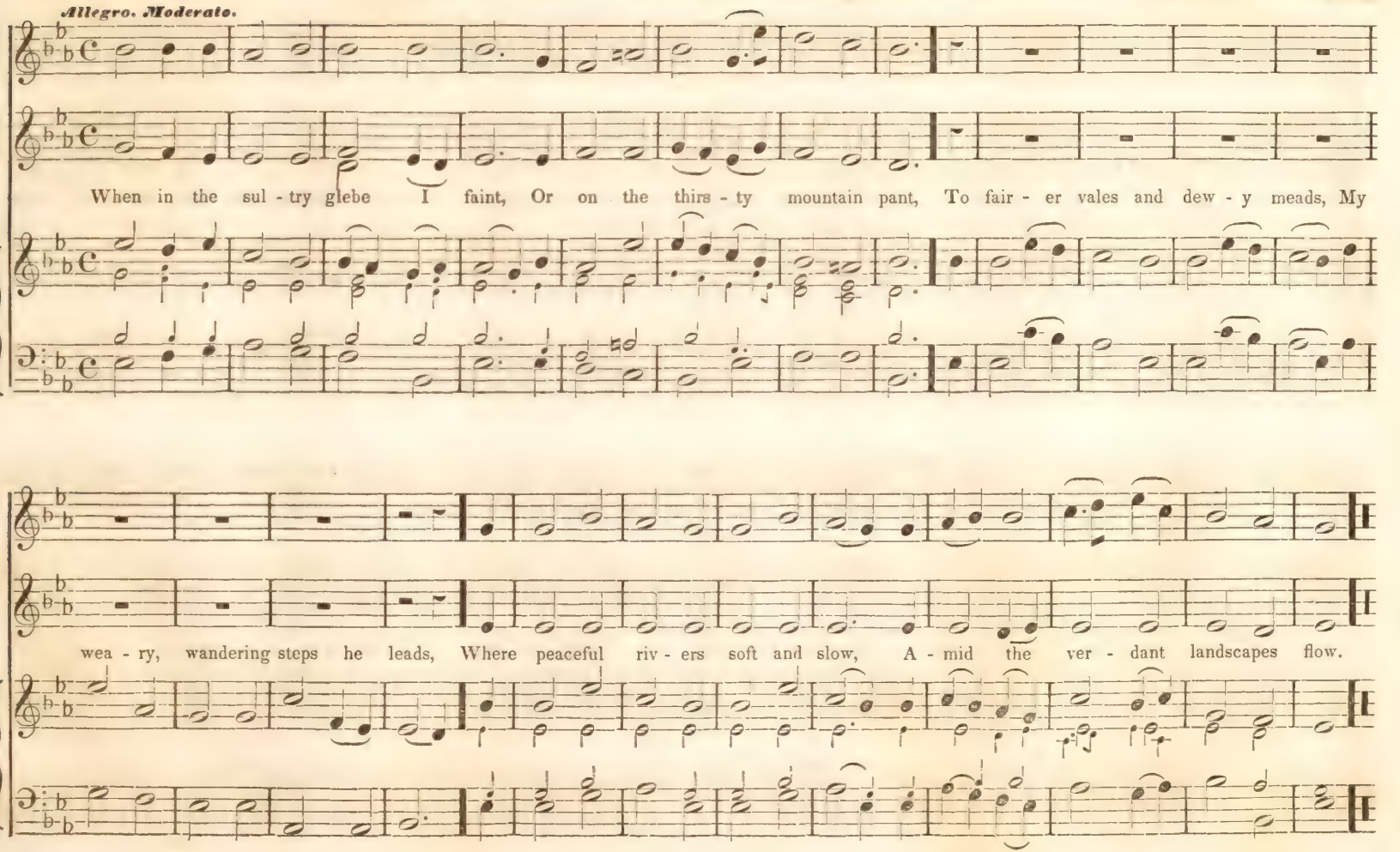
ANTWERP. L. P. M.

OLD FRENCH MELODY.*

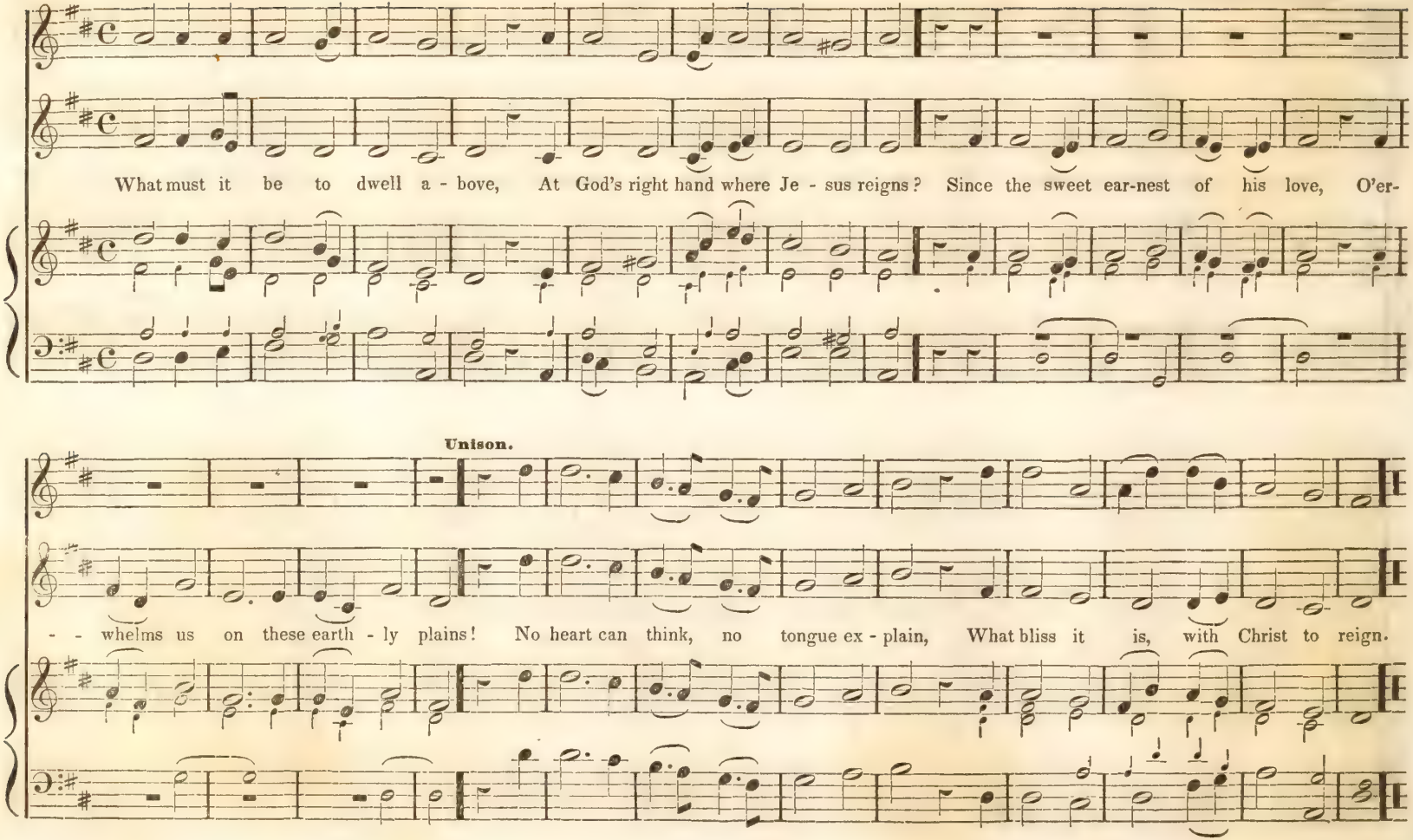
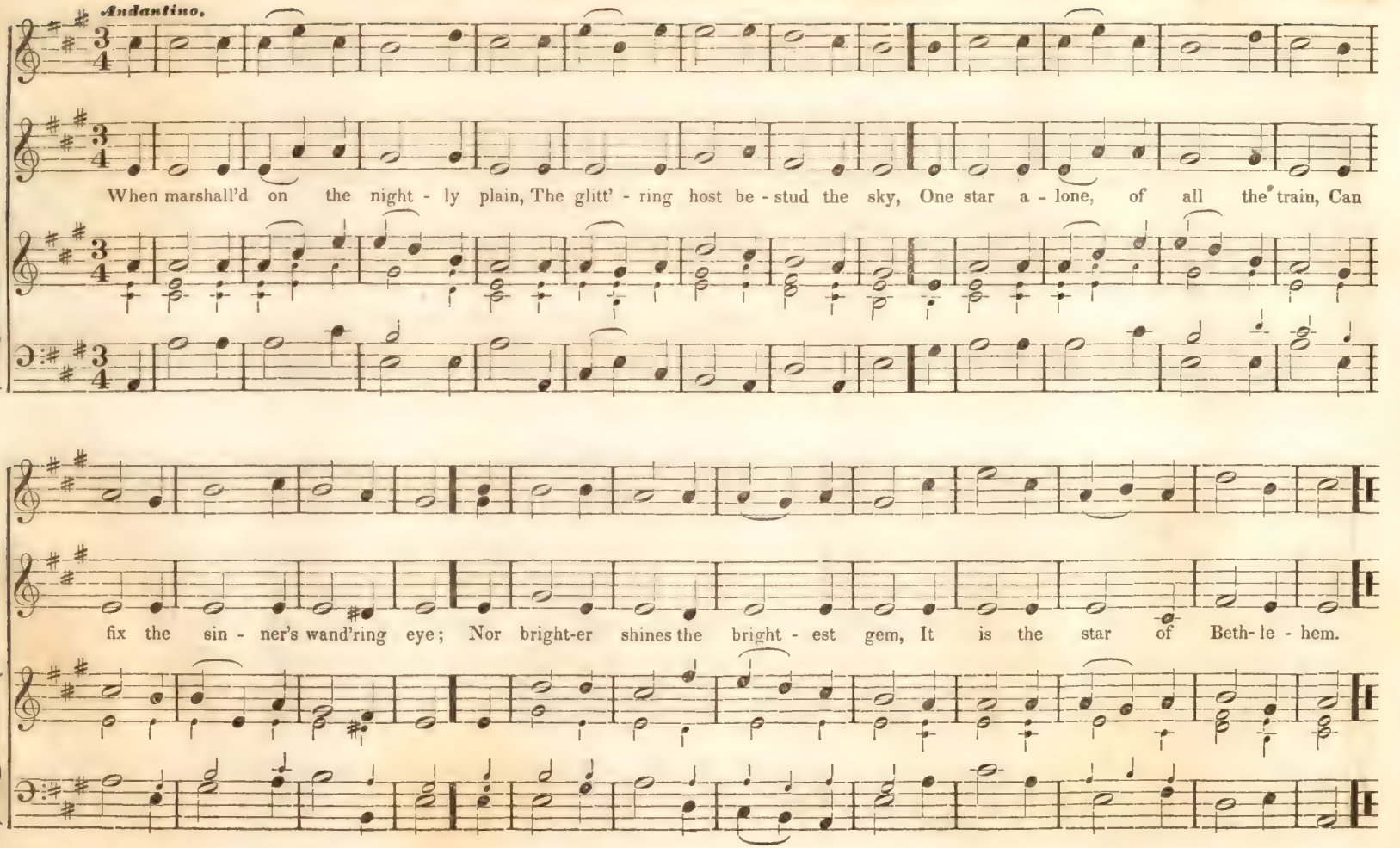
Allegro Moderato.

* This is one of the melodies first set to Marot's and Beza's Psalms, printed at Augsburgh 1543, and was probably composed by Wm. Franck.

Affettuoso e Lento.
Yet a few years or days per-haps, Or mo-ments pass in si - lent lapse, And time to me shall be no more. No more the sun these
eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And time to me shall be no more.

HEBRON. 6 line L. M.

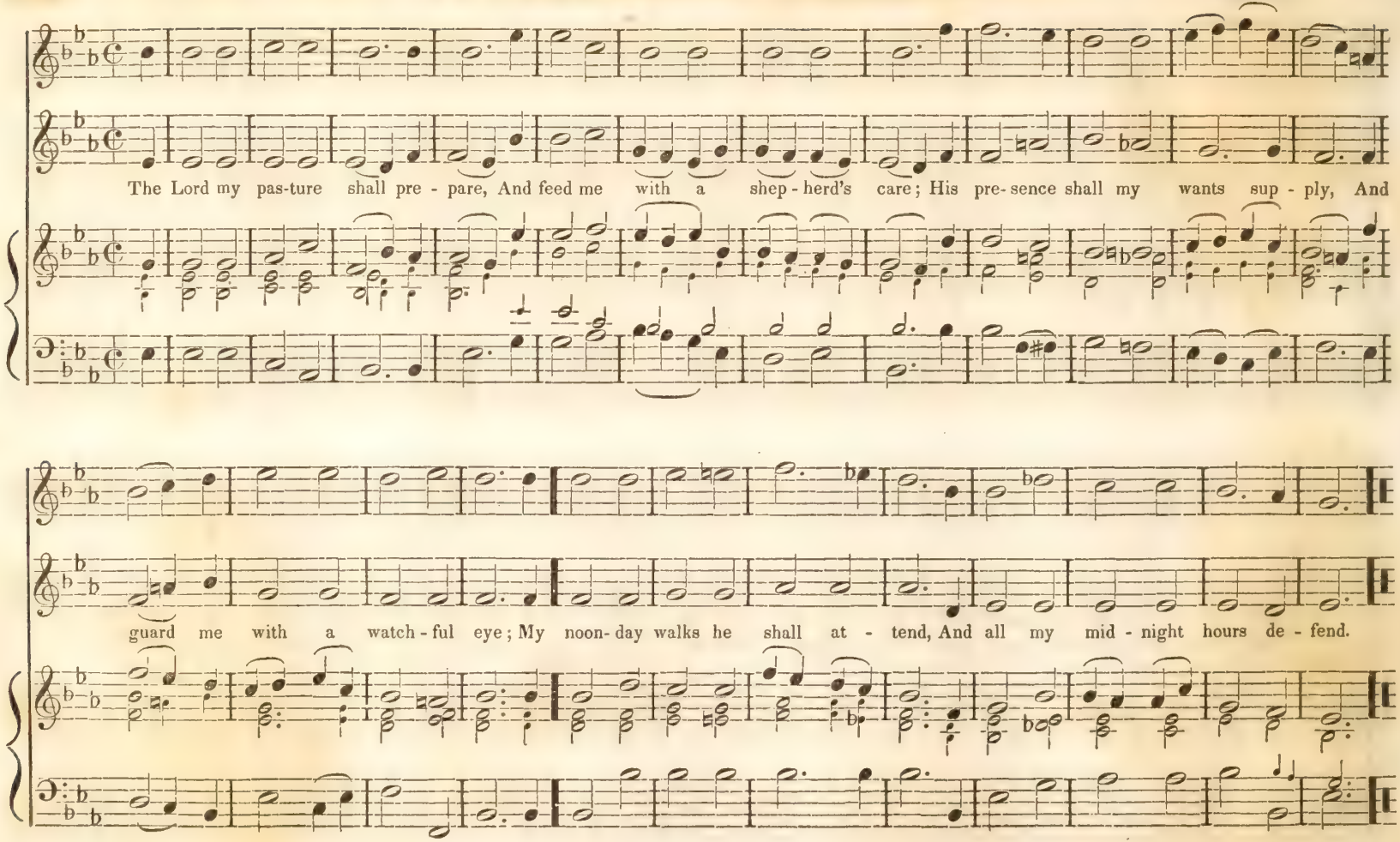
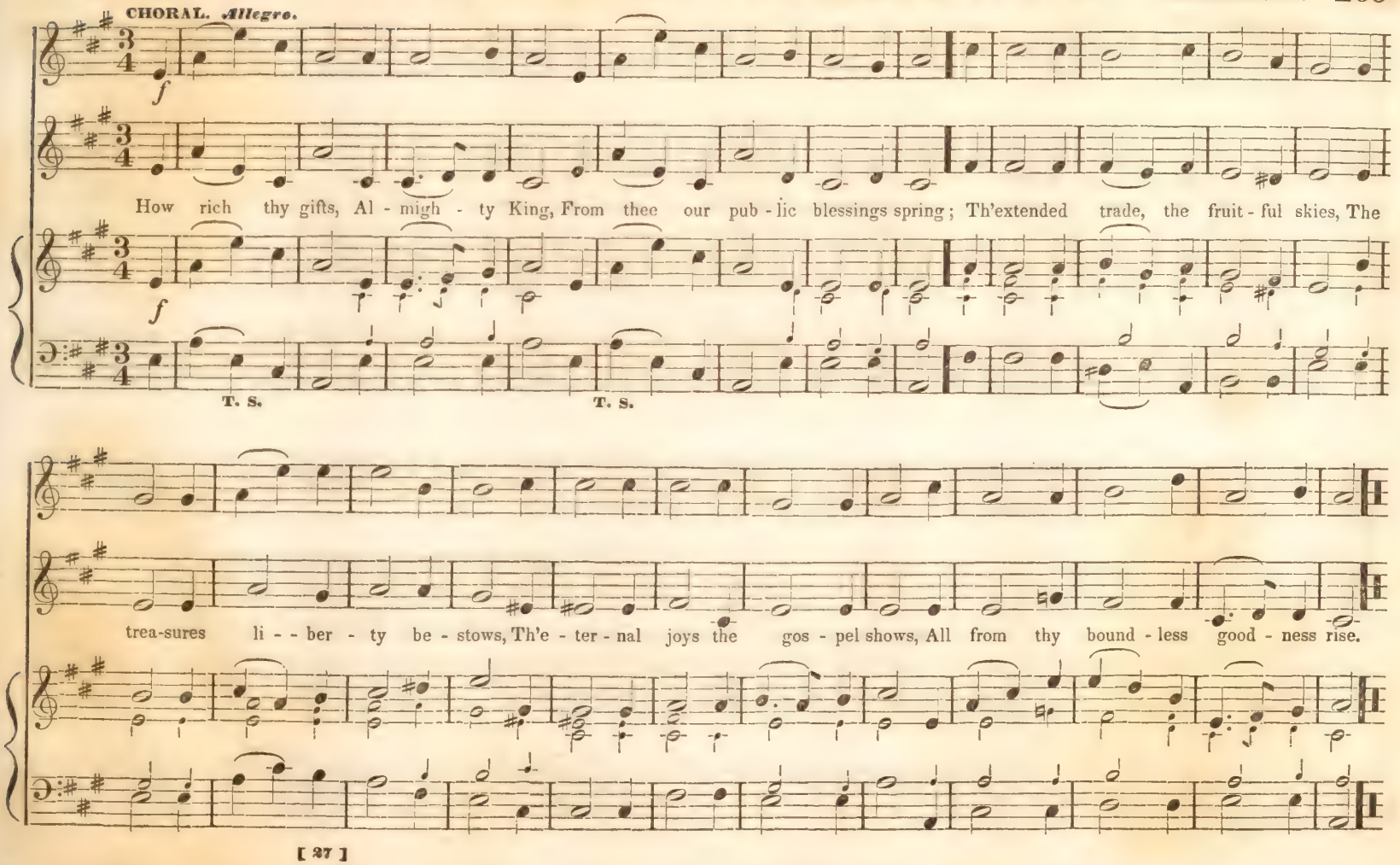
(As the old 112th Ps.)

Miss LAURA RUSH.

Allegro. Moderato.
When in the sul - try glebe I faint, Or on the thirs - ty mountain pant, To fair - er vales and dew - y meads, My
wea - ry, wandering steps he leads, Where peaceful riv - ers soft and slow, A - mid the ver - dant landscapes flow.

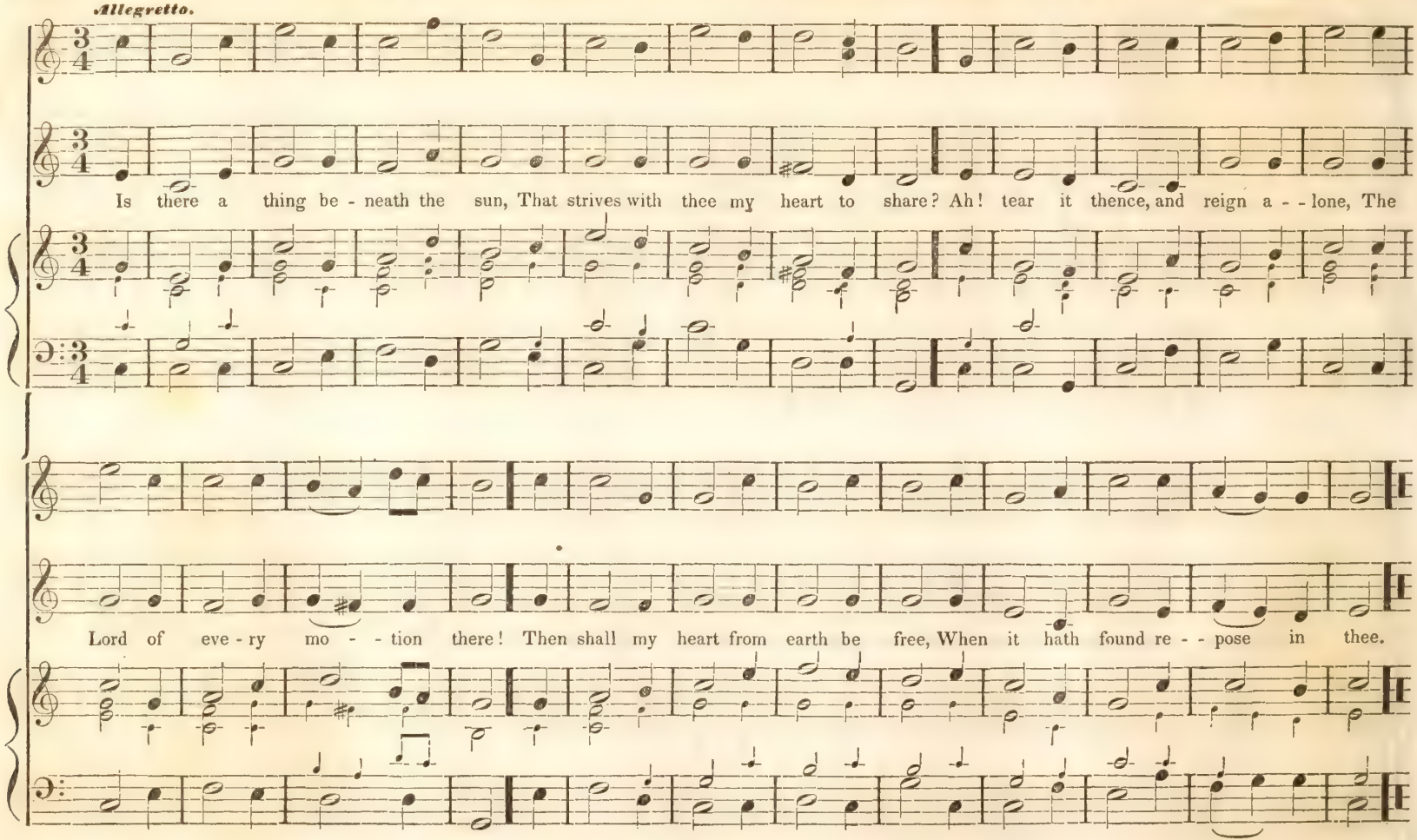
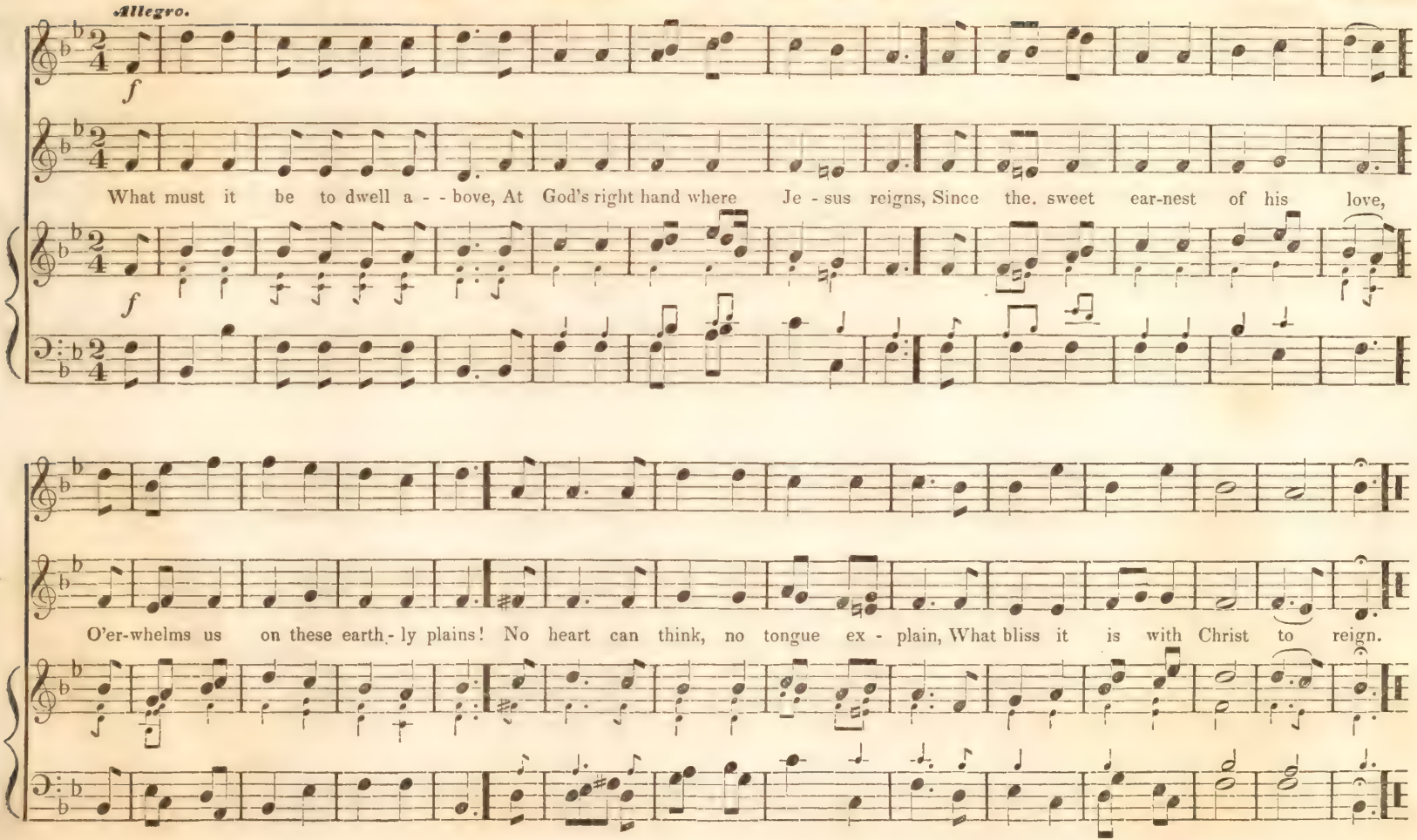
THORNTON. 6 line L. M.

M. VERTUE.

Andantino.
When marshall'd on the night - ly plain, The glitt' - ring host be - stud the sky, One star a - lone, of all the train, Can
fix the sin - ner's wand'ring eye; Nor bright-er shines the bright - est gem, It is the star of Beth- le - hem.

BATHEASTON. 6 line L. M.

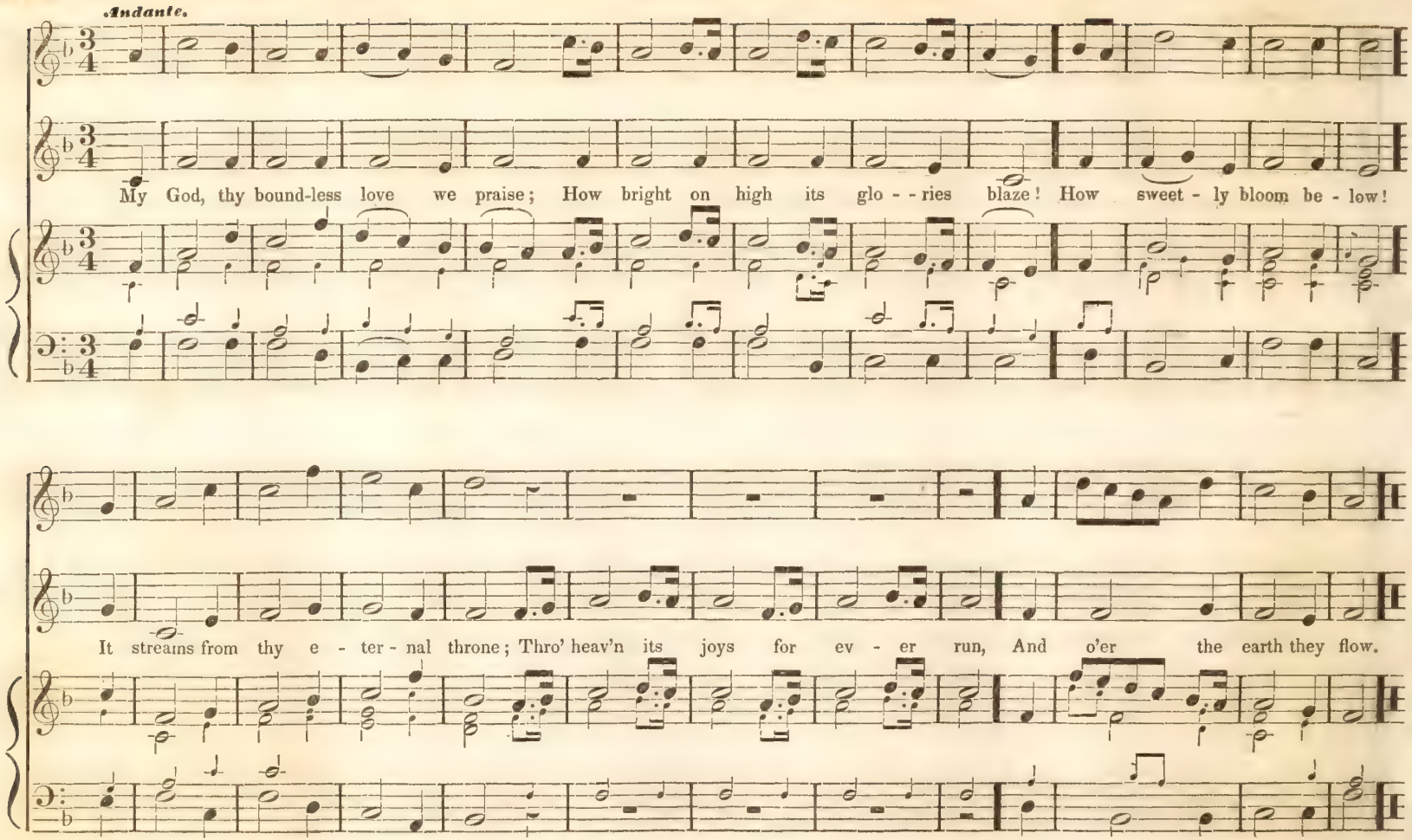
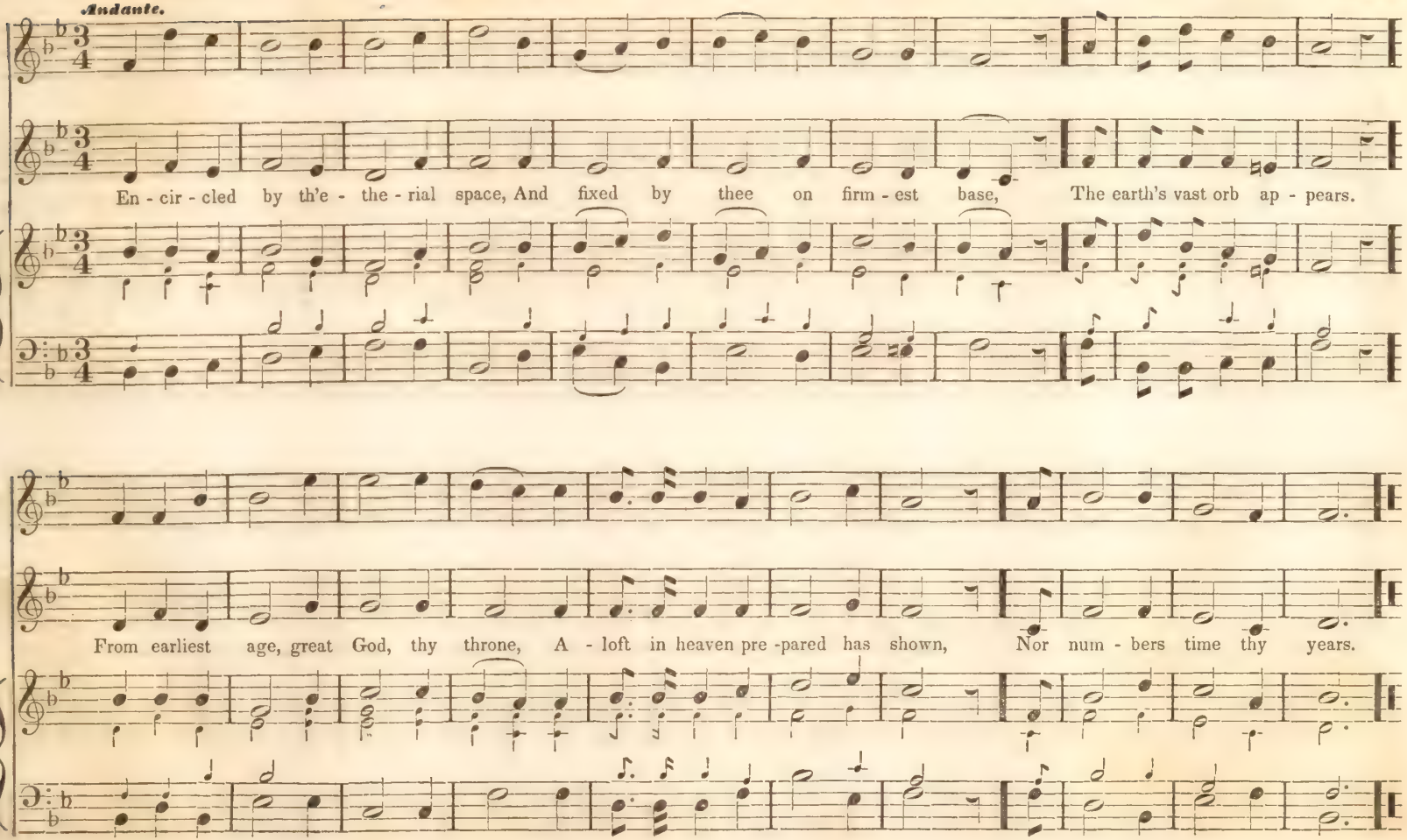
RIGHINI.


CHORAL. Allegro.
f
How rich thy gifts, Al - migh - ty King, From thee our pub - lic blessings spring; Th'extended trade, the fruit - ful skies, The
f
T. S.
T. S.
trea-sures li - - ber - ty be - stows, Th'e - ter - nal joys the gos - pel shows, All from thy bound - less good - ness rise.

ST. HELEN'S. 6 line L. M.—or L. P. M.

JENNINGS.


Allegro.
f
What must it be to dwell a - - bove, At God's right hand where Je - sus reigns, Since the. sweet ear-nest of his love,
f
O'er-whelms us on these earth - ly plains! No heart can think, no tongue ex - plain, What bliss it is with Christ to reign.

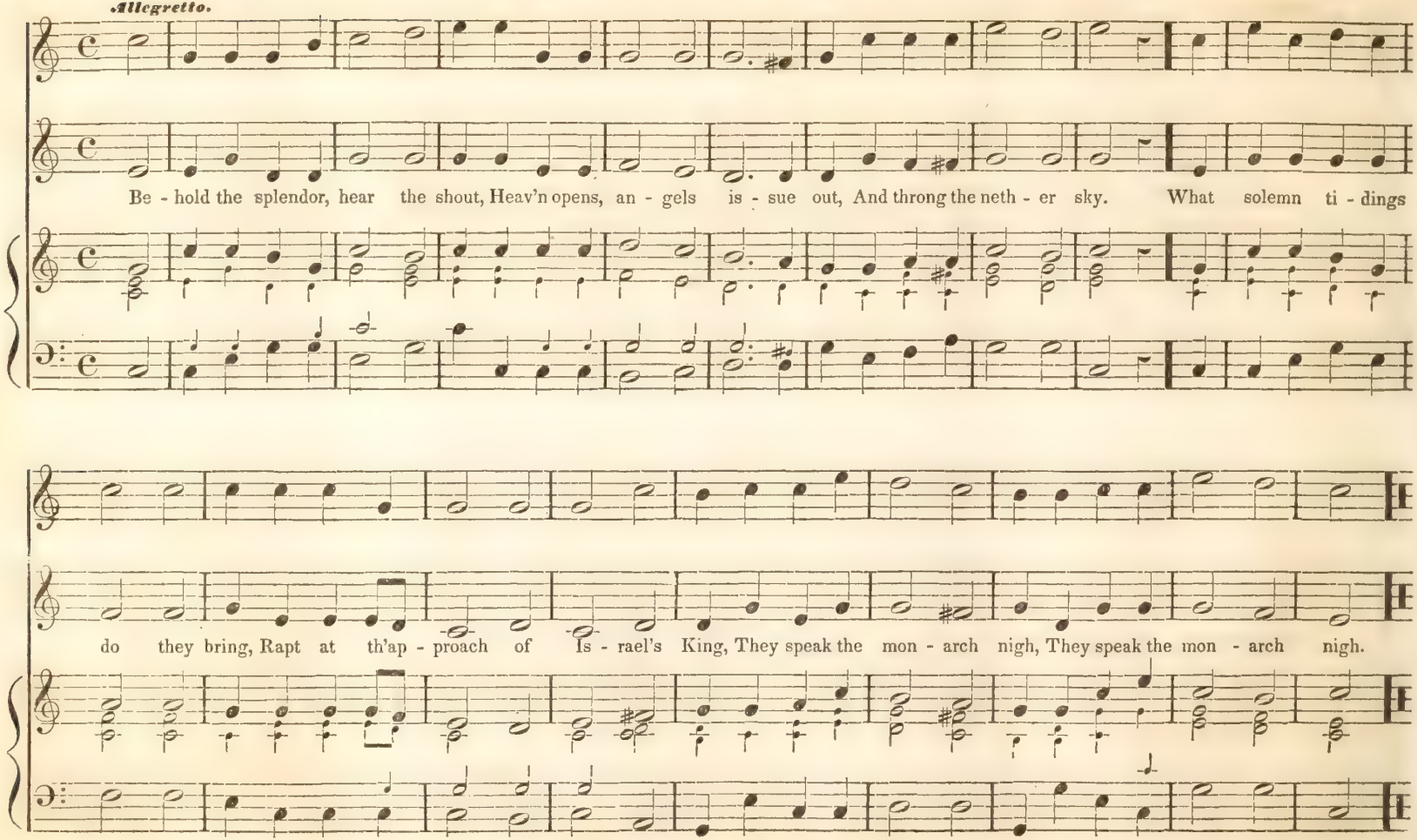
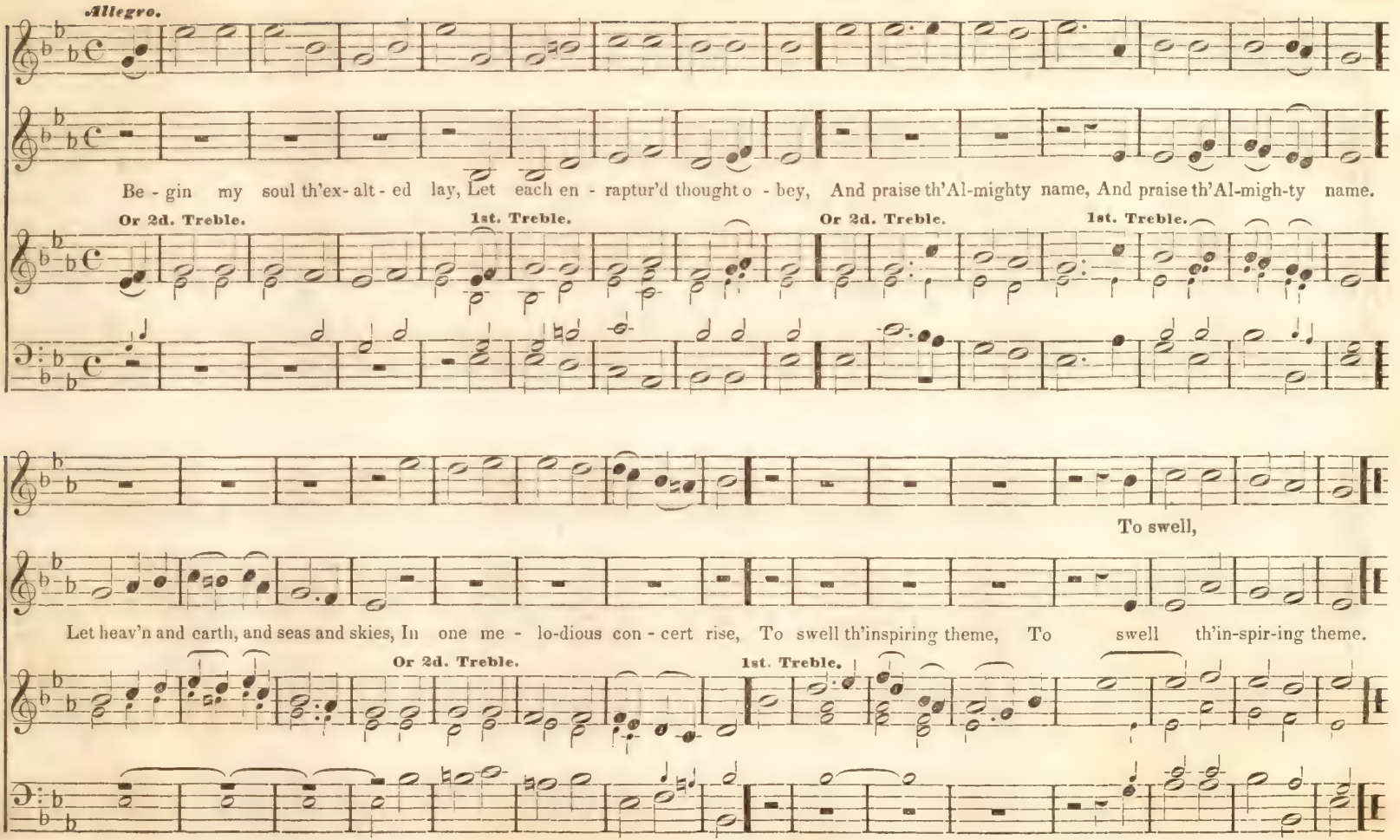
CLYDE. C. P. M.

B. BROWN, Esq.

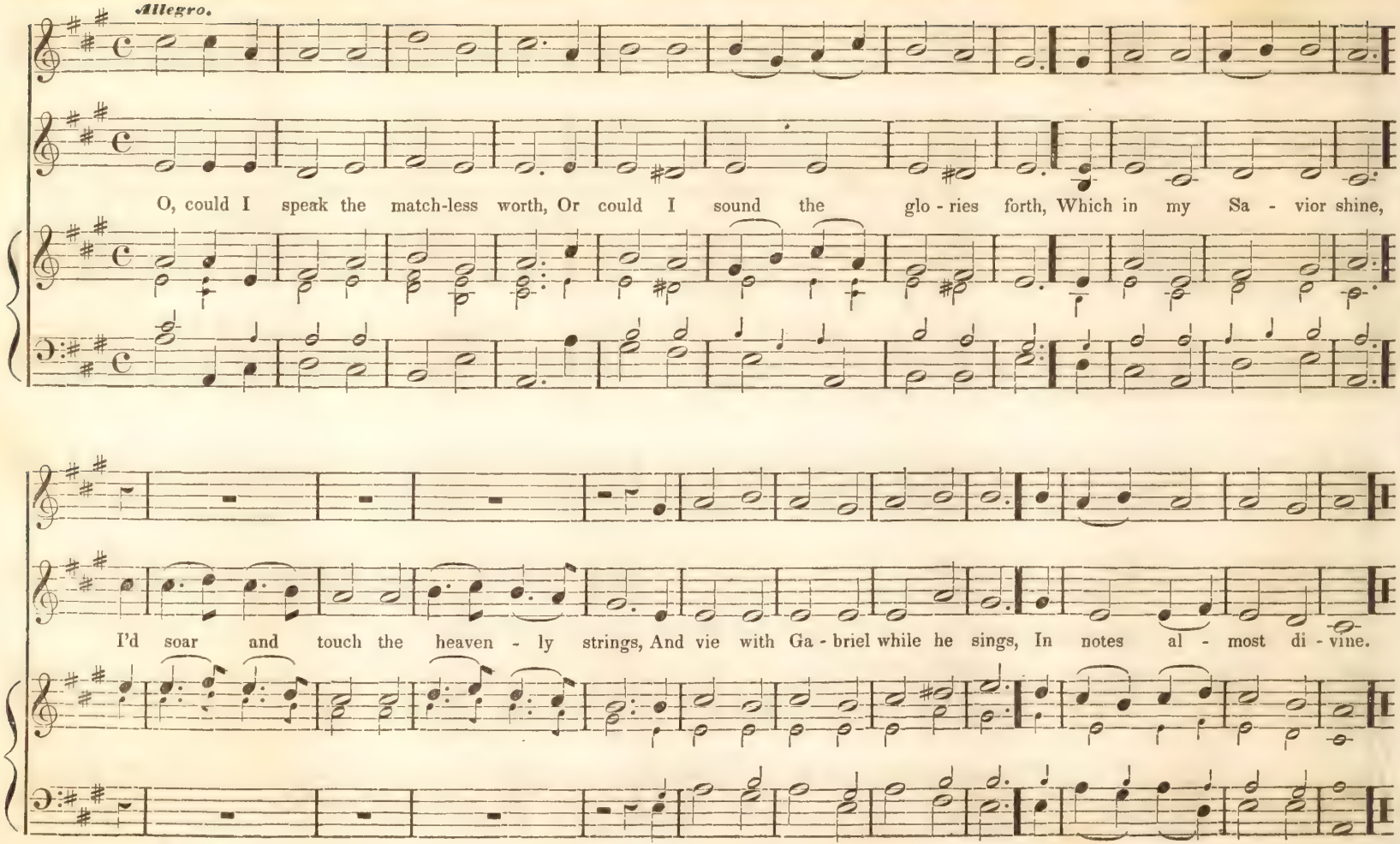
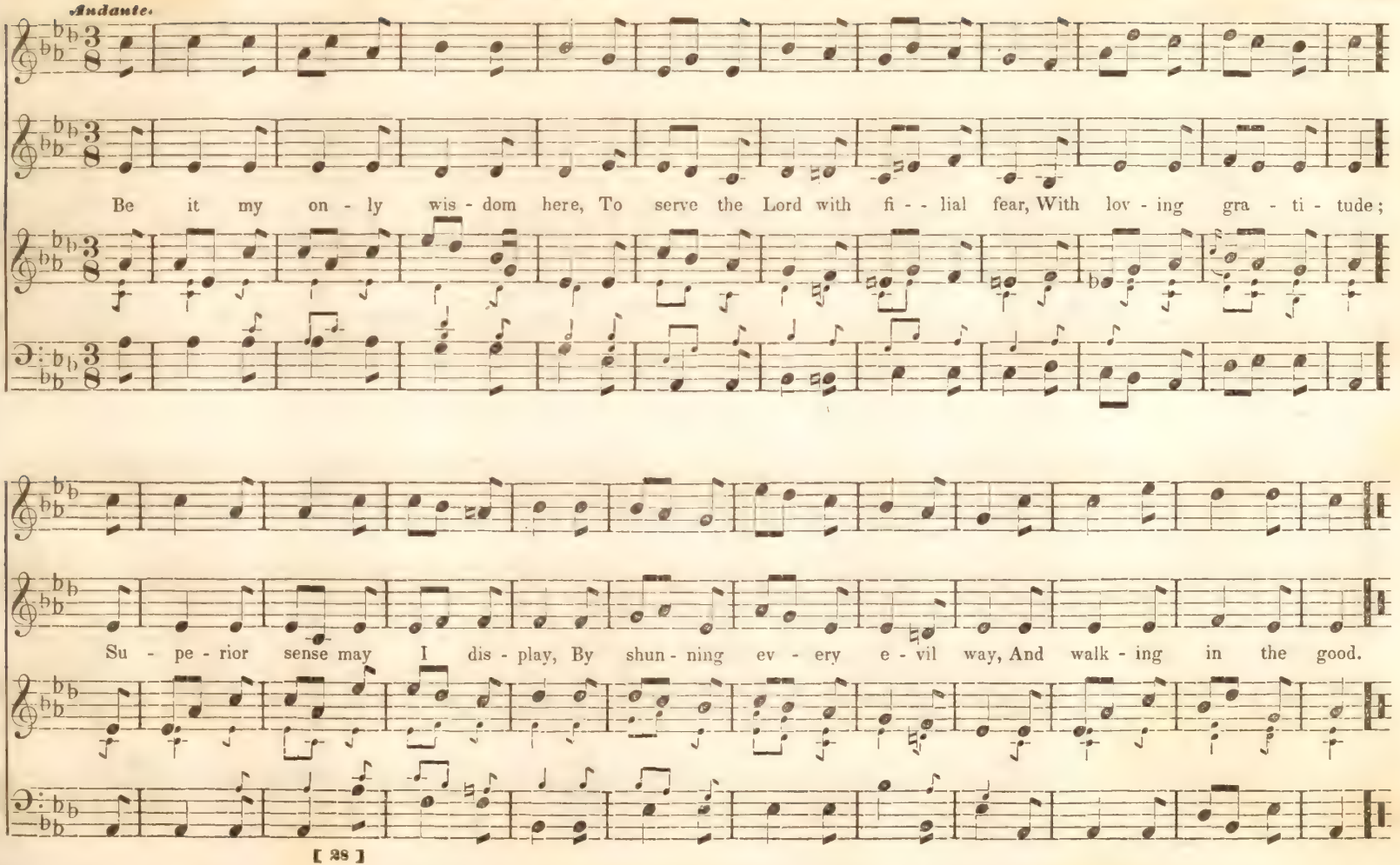
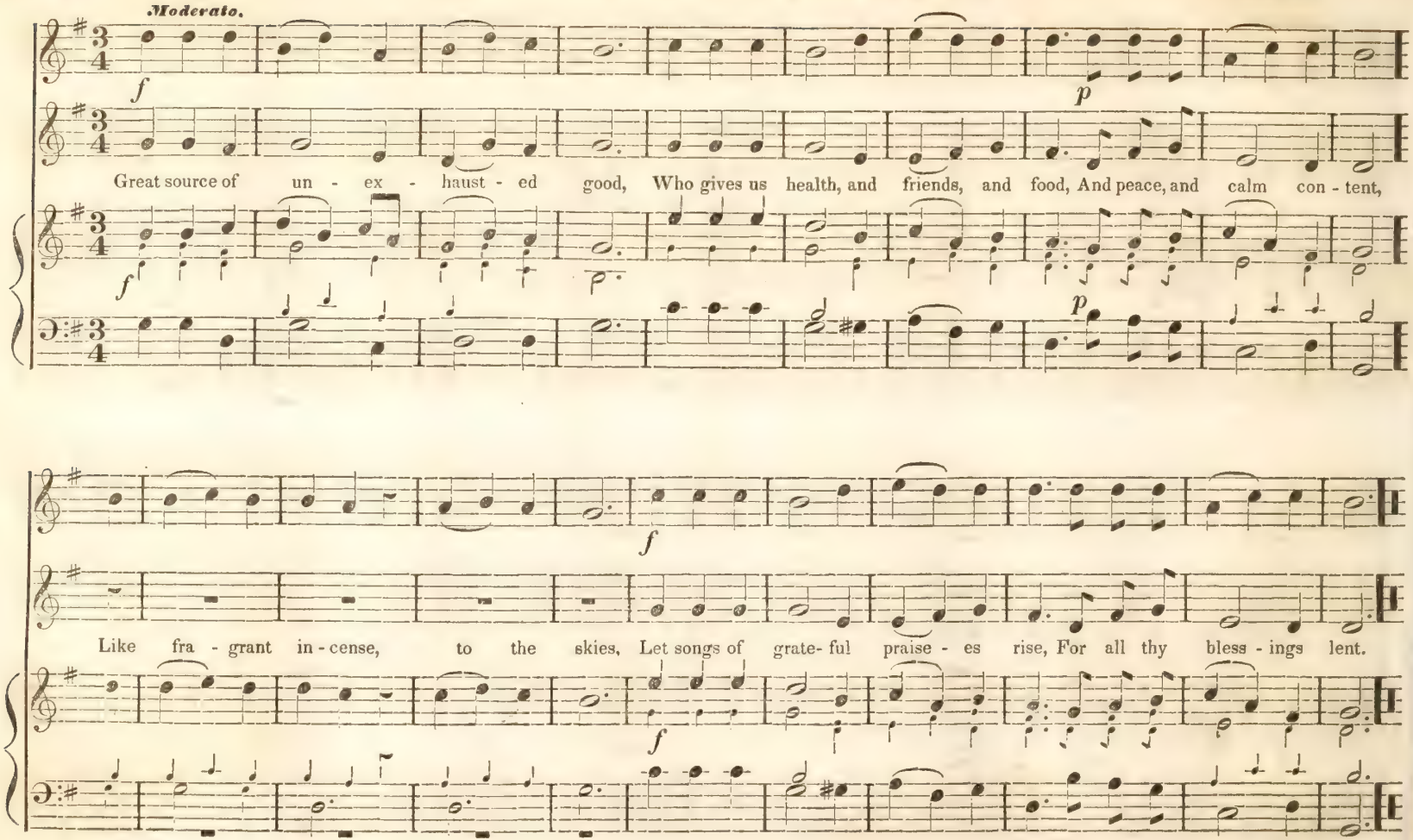
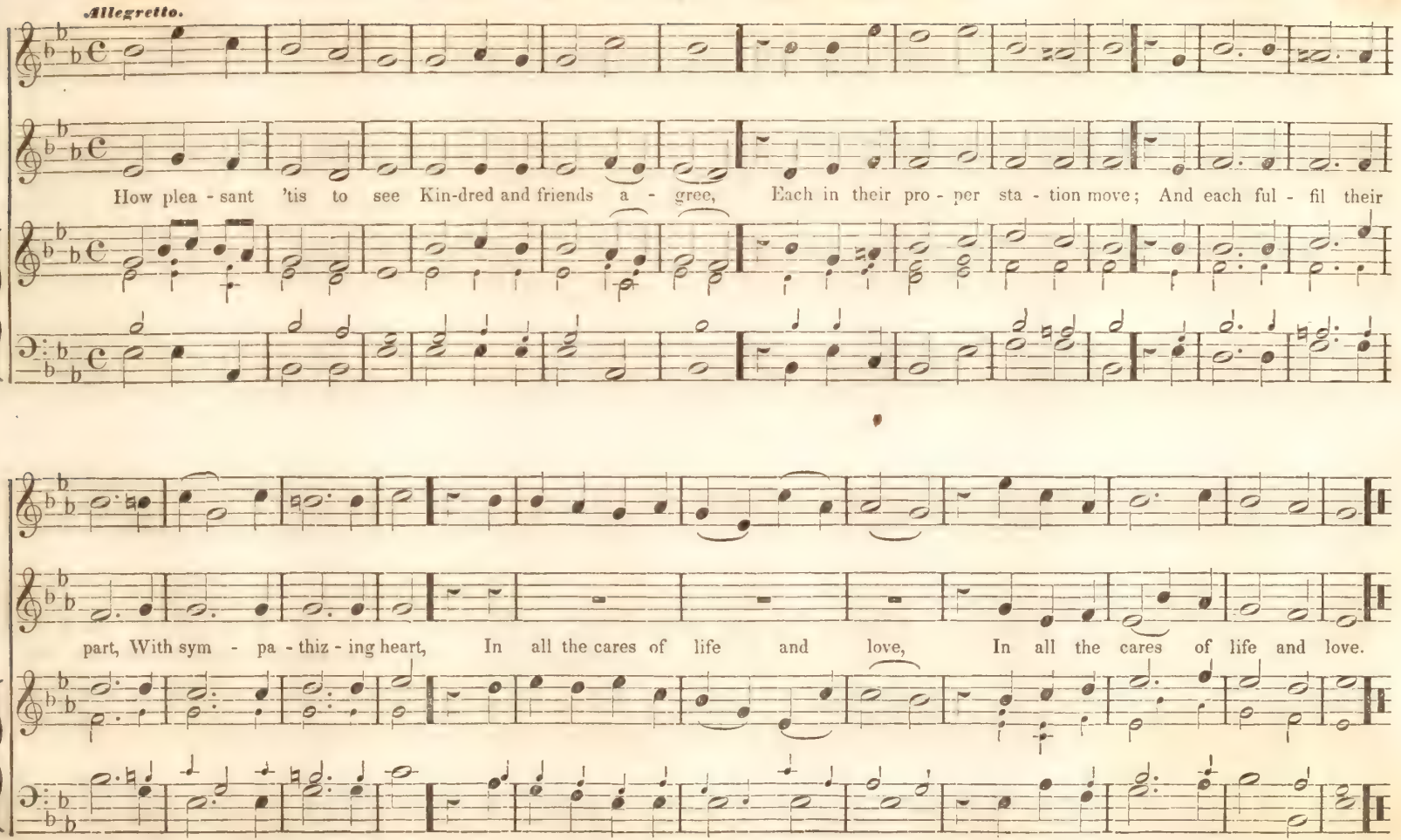
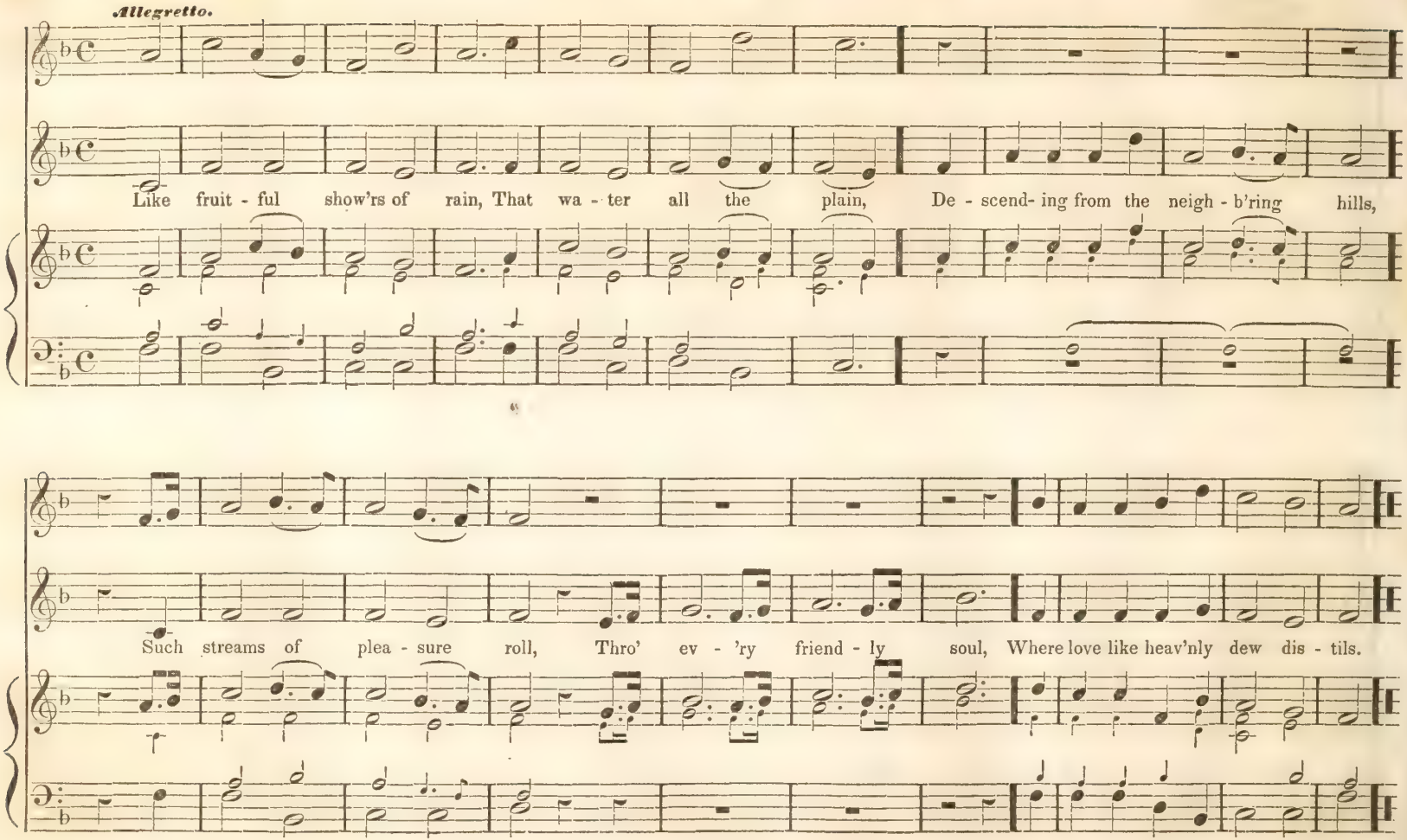
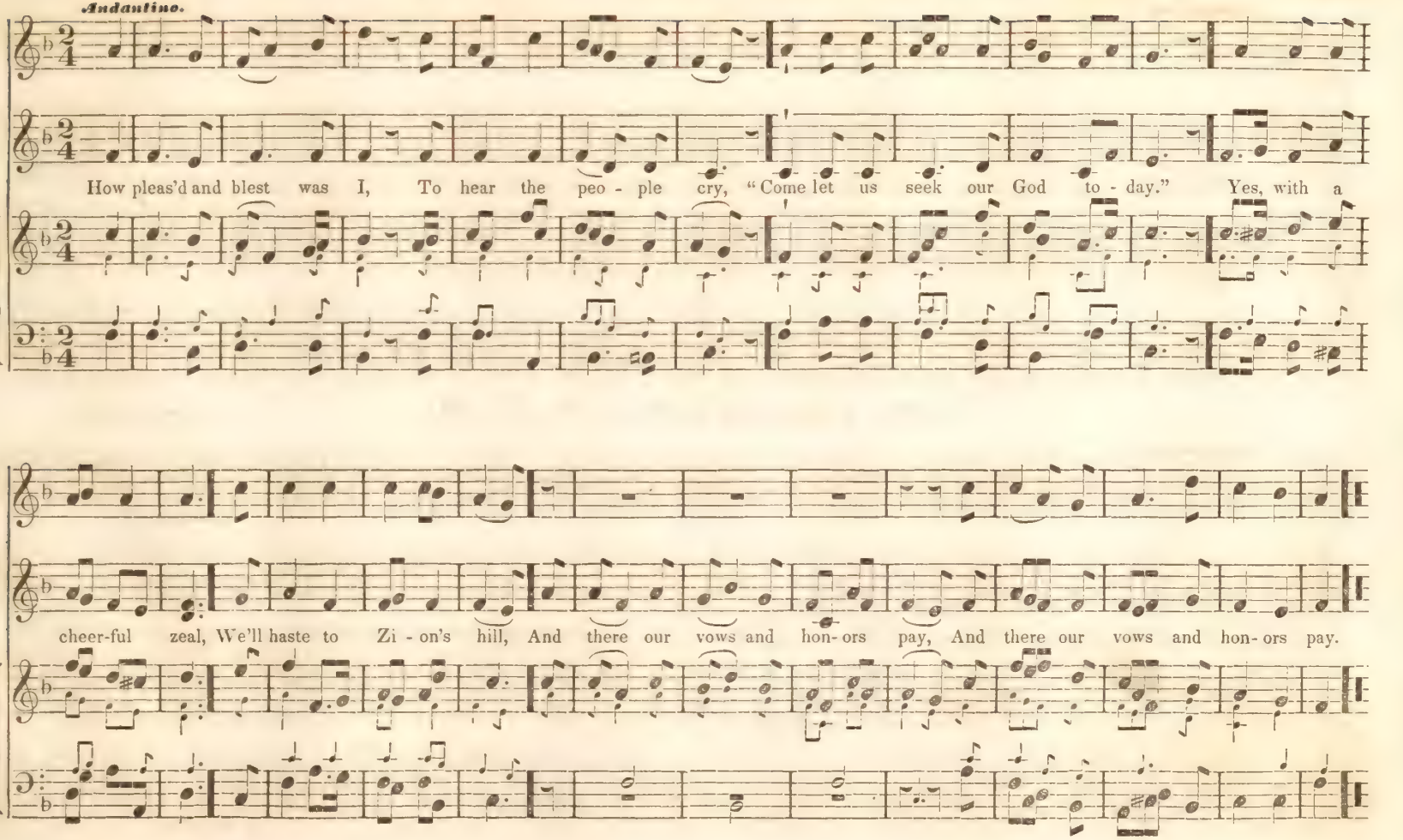
Andante.

Andante.
En - cir - cled by th'e - the - rial space, And fixed by thee on firm - est base, The earth's vast orb ap - pears.
From earliest age, great God, thy throne, A - loft in heaven pre -pared has shown, Nor num - bers time thy years.

SPLENDOR. C. P. M.

From BILLINGS.

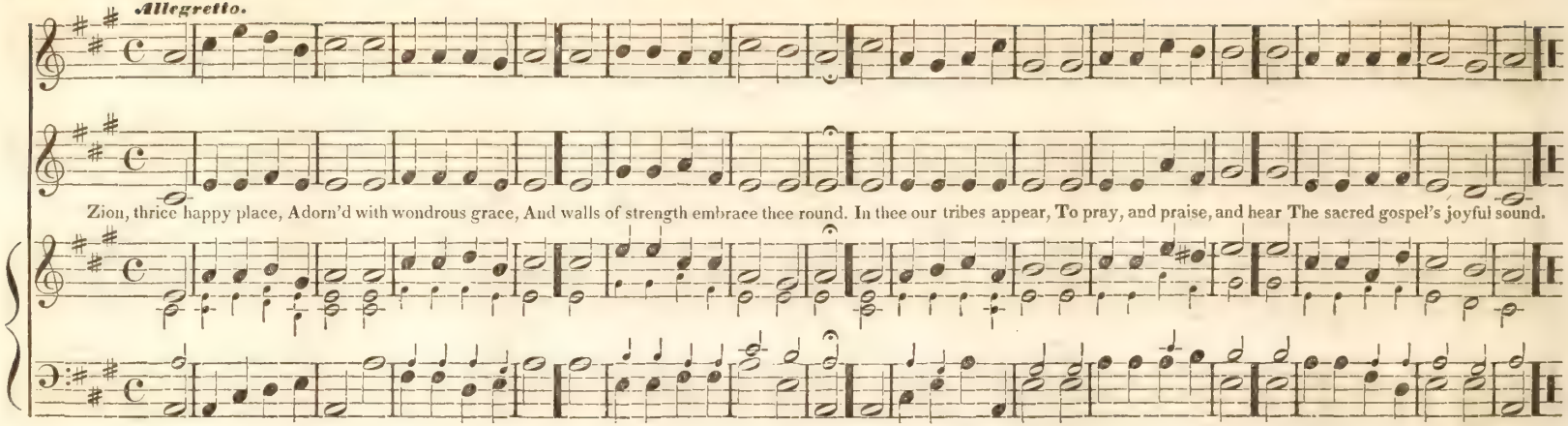
Allegretto.

Allegro.
Be - gin my soul th'ex- alt - ed lay, Let each en - raptur'd thought o - bey, And praise th'Al-mighty name, And praise th'Al-migh-ty name.
Or 2d. Treble.
1st. Treble.
Or 2d. Treble.
1st. Treble.
To swell,
Let heav'n and earth, and seas and skies, In one me - lo-dious con - cert rise, To swell th'inspiring theme, To swell th'in-spir-ing theme.
Or 2d. Treble.
1st. Treble.

RAPTURE. C. P. M.

E. HARWOOD.


Andante.
Be it my on - ly wis - dom here, To serve the Lord with fi - - lial fear, With lov - ing gra - ti - tude;
Su - pe - rior sense may I dis - play, By shun - ning ev - ery e - vil way, And walk - ing in the good.

Moderato.
Great source of un - ex - haust - ed good, Who gives us health, and friends, and food, And peace, and calm con - tent,
Like fra - grant in - cense, to the skies, Let songs of grate- ful praise - es rise, For all thy bless - ings lent.

Allegretto.
How plea - sant 'tis to see Kin-dred and friends a - gree, Each in their pro - per sta - tion move; And each ful - fil their
part, With sym - pa - thiz - ing heart, In all the cares of life and love, In all the cares of life and love.

Allegretto.
Like fruit - ful show'rs of rain, That wa - ter all the plain, De - scend- ing from the neigh - b'ring hills,
Such streams of plea - sure roll, Thro' ev - 'ry friend - ly soul, Where love like heav'nly dew dis - tils.

Andantino.
How pleas'd and blest was I, To hear the peo - ple cry, "Come let us seek our God to - day." Yes, with a
cheer-ful zeal, We'll haste to Zi - on's hill, And there our vows and hon- ors pay, And there our vows and hon- ors pay.

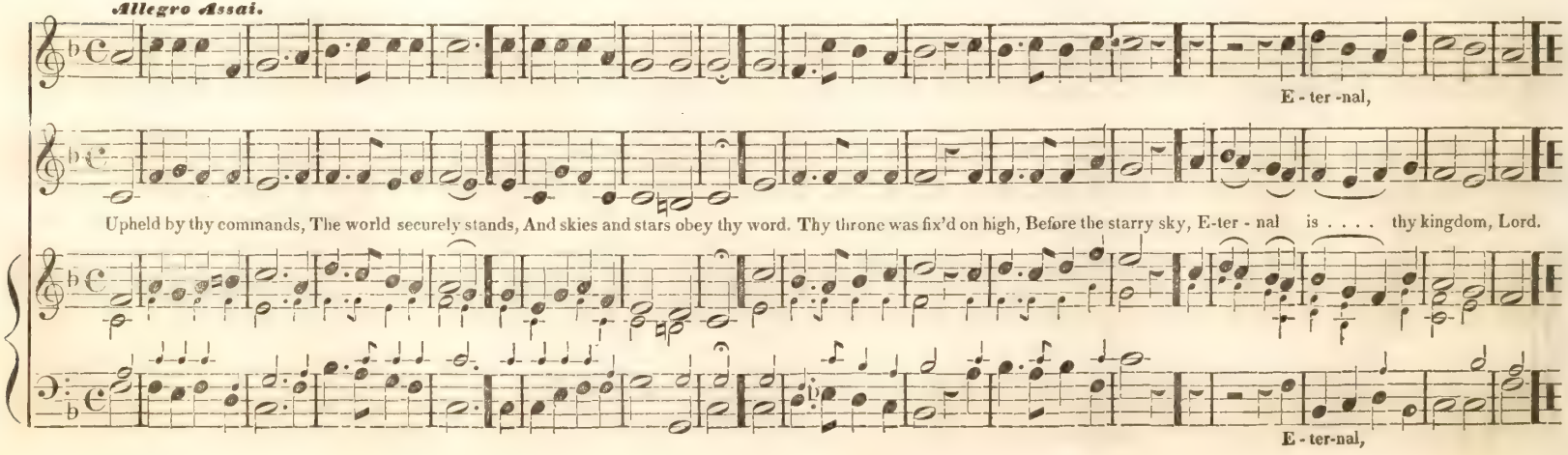
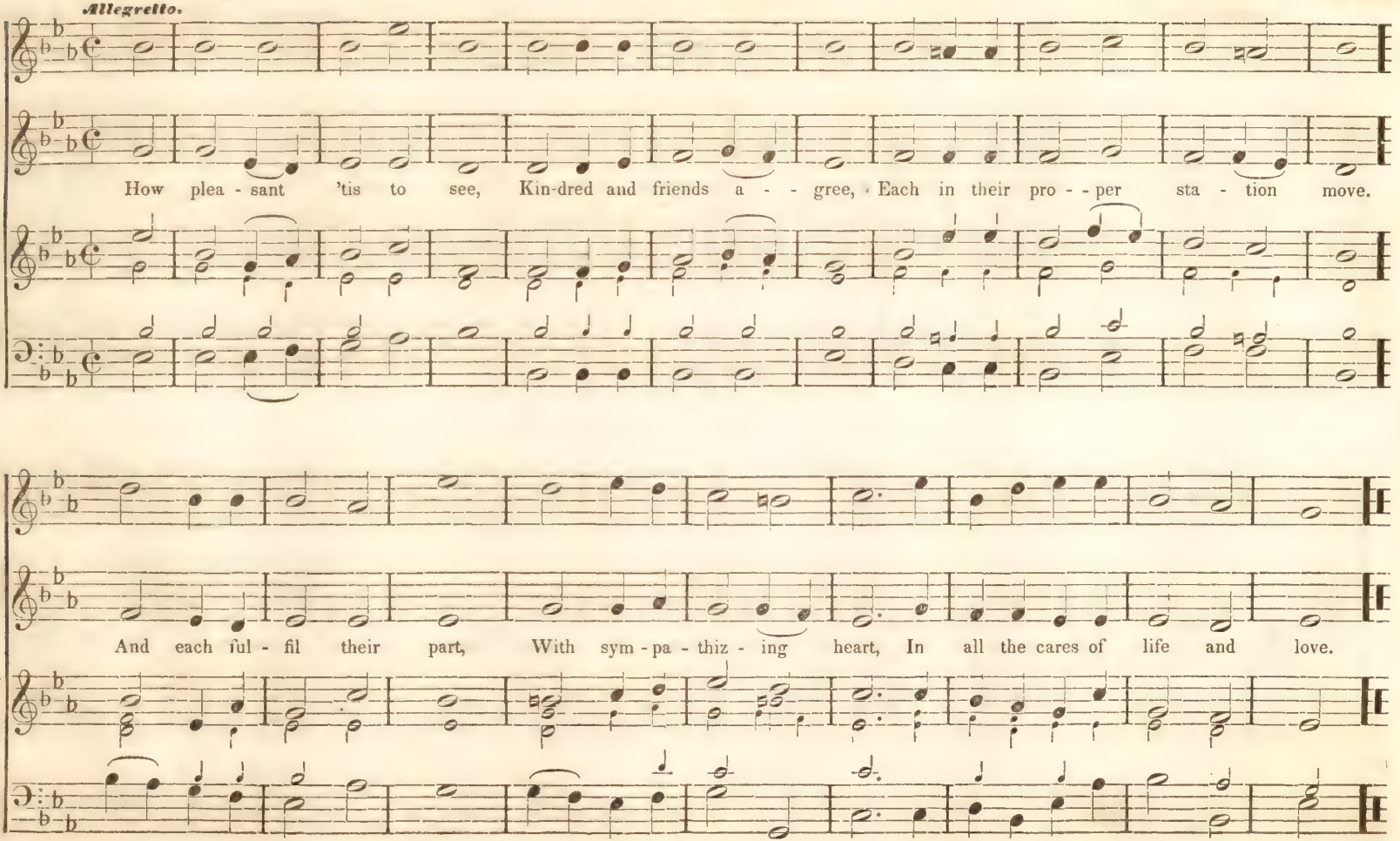
DALSTON. S. P. M.

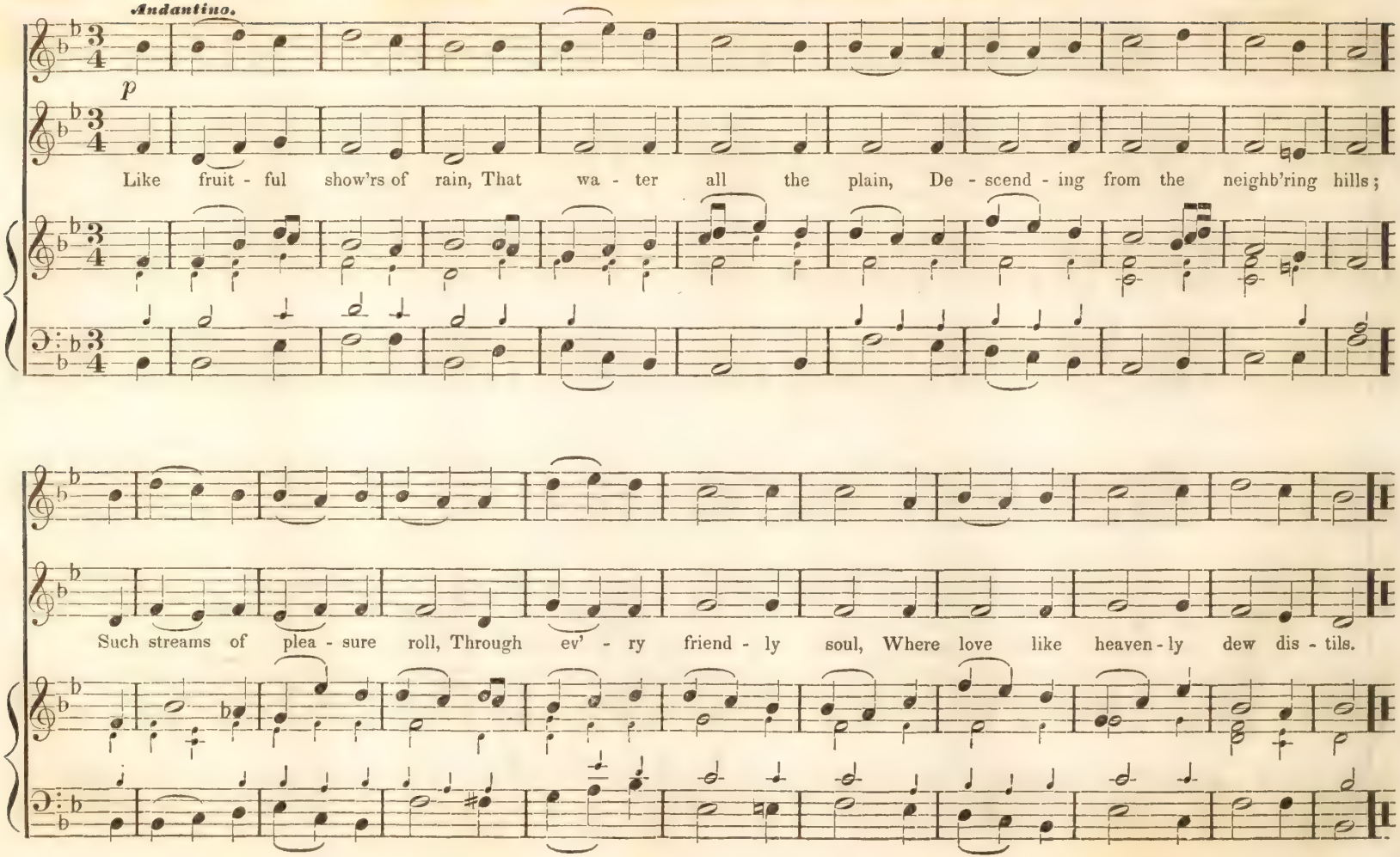
A. WILLIAMS.



ST. JEROME'S. S. P. M.

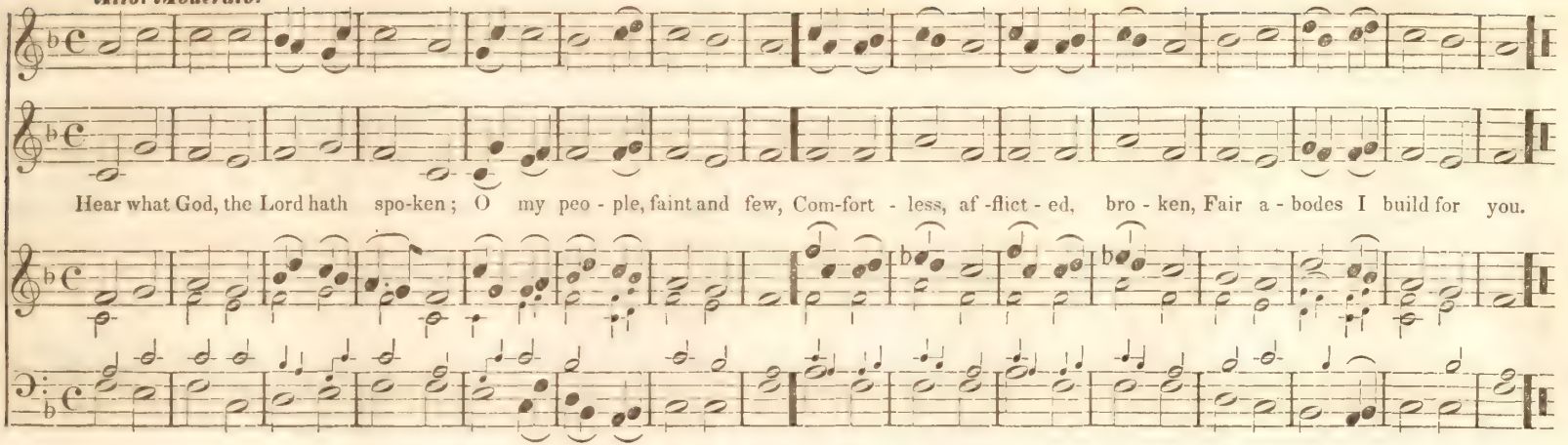
WM. DIXON.



Allegretto.
How plea - sant 'tis to see, Kin-dred and friends a - - gree, Each in their pro - - per sta - tion move.
And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

Andantino.
p
Like fruit - ful show'rs of rain, That wa - ter all the plain, De - scend - ing from the neighb'ring hills;
Such streams of plea - sure roll, Through ev' - ry friend - ly soul, Where love like heaven - ly dew dis - tils.

LAMBETH. P. M. 8s. & 7s.

Allo. Moderato.

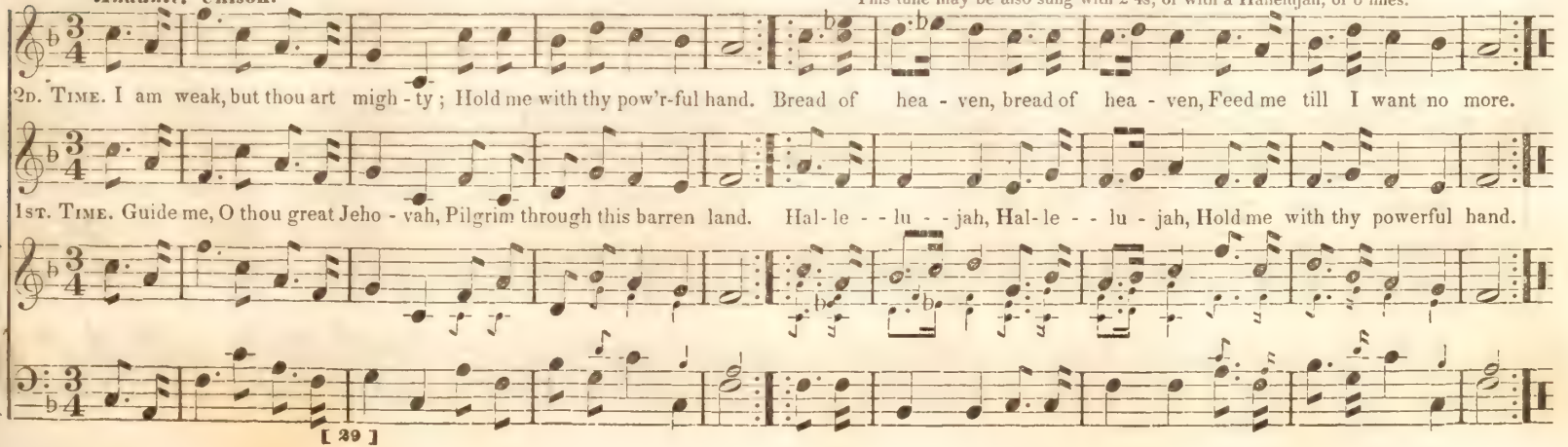


TAMWORTH. P. M. 8s. & 7s.

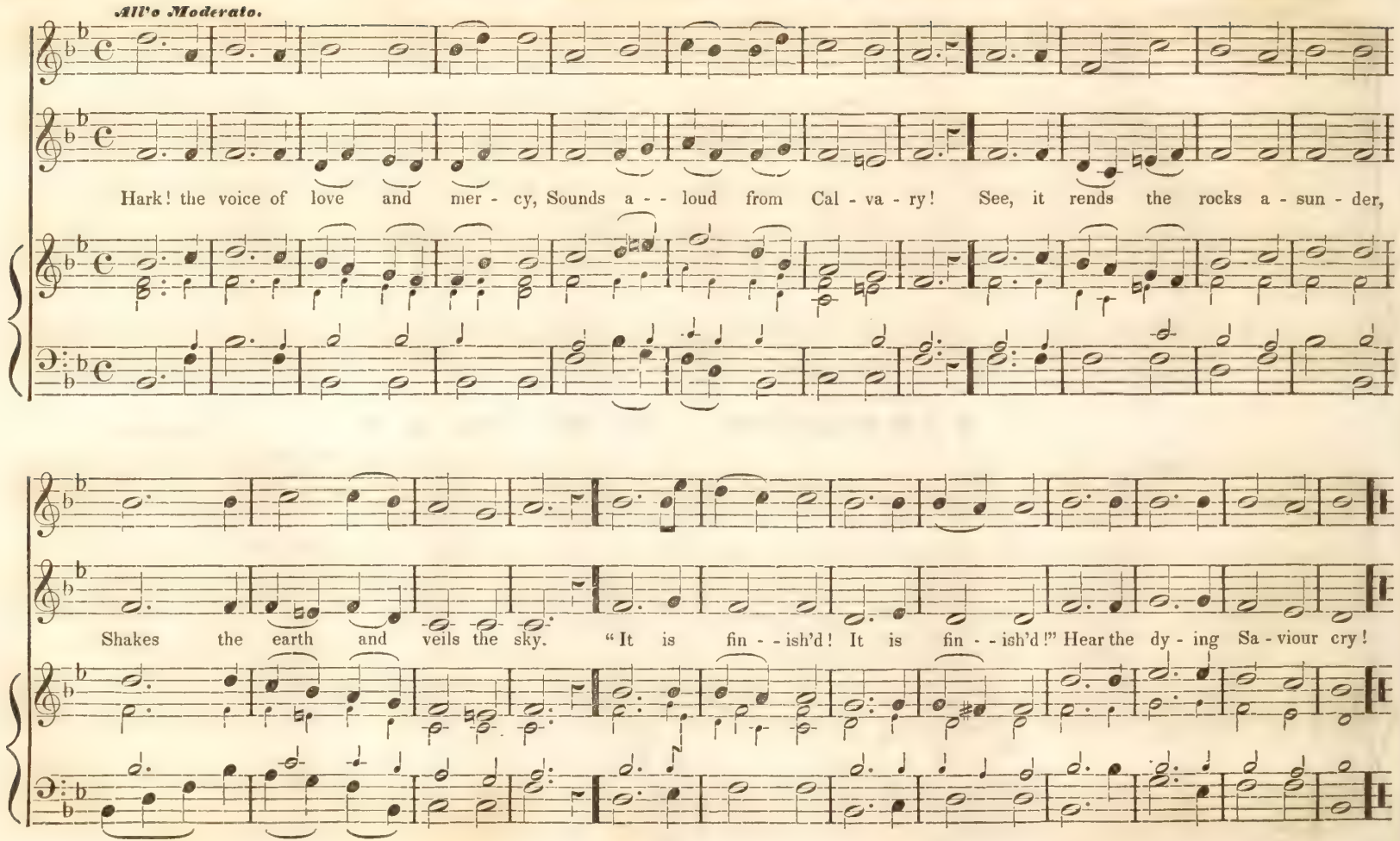
C. LOCKHART.

Andante. Unison.

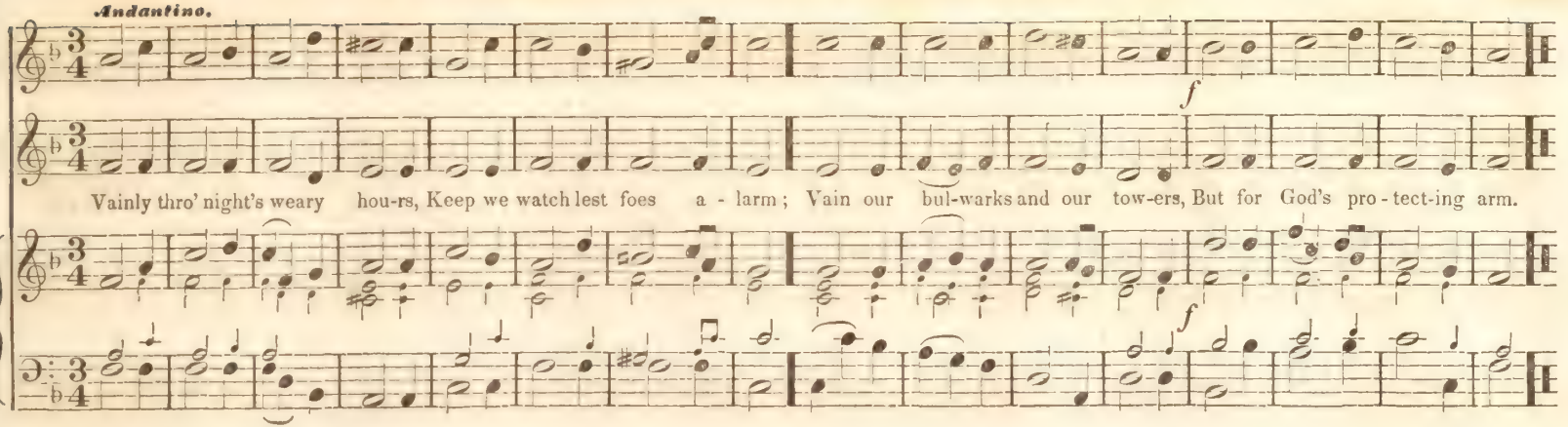
This tune may be also sung with 2 4s, or with a Hallelujah, or 6 lines.



CALVARY. P. M. 8s & 7s. 6 lines, or 8, 7, & 4.

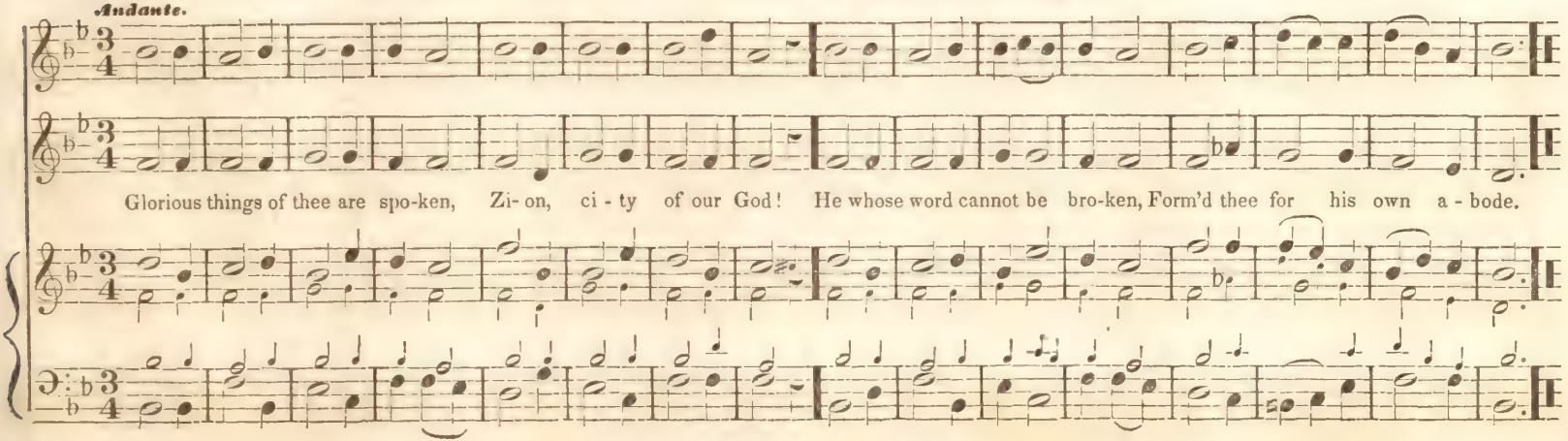
S. STANLEY.

WALCOT CHURCH. 8s & 7s.

COMER.

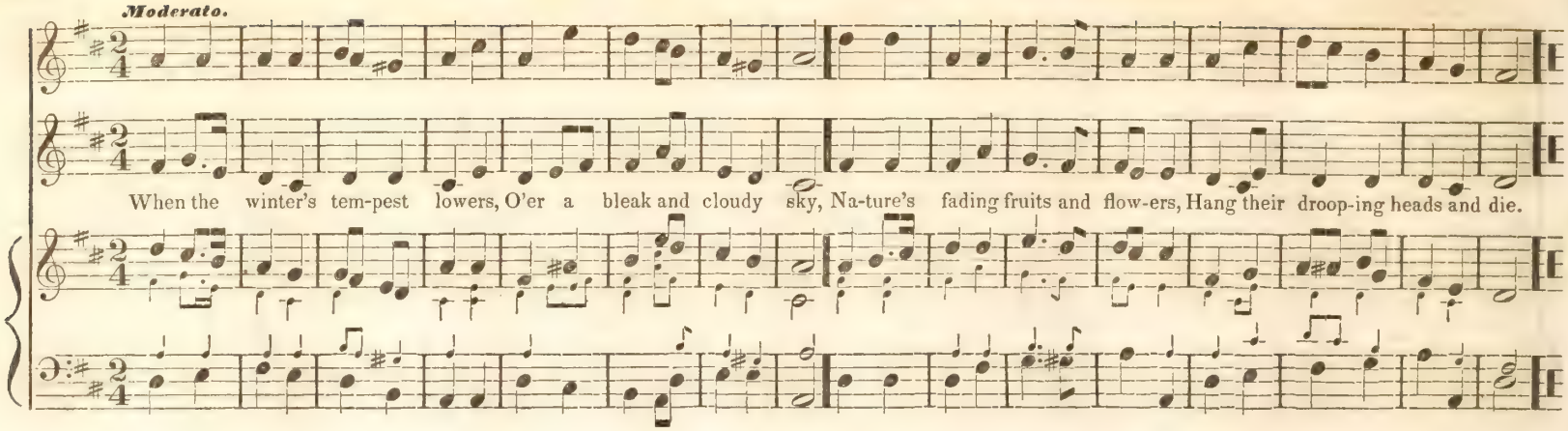


SOUTH MOLTON. 8s & 7s.

CZERNY.

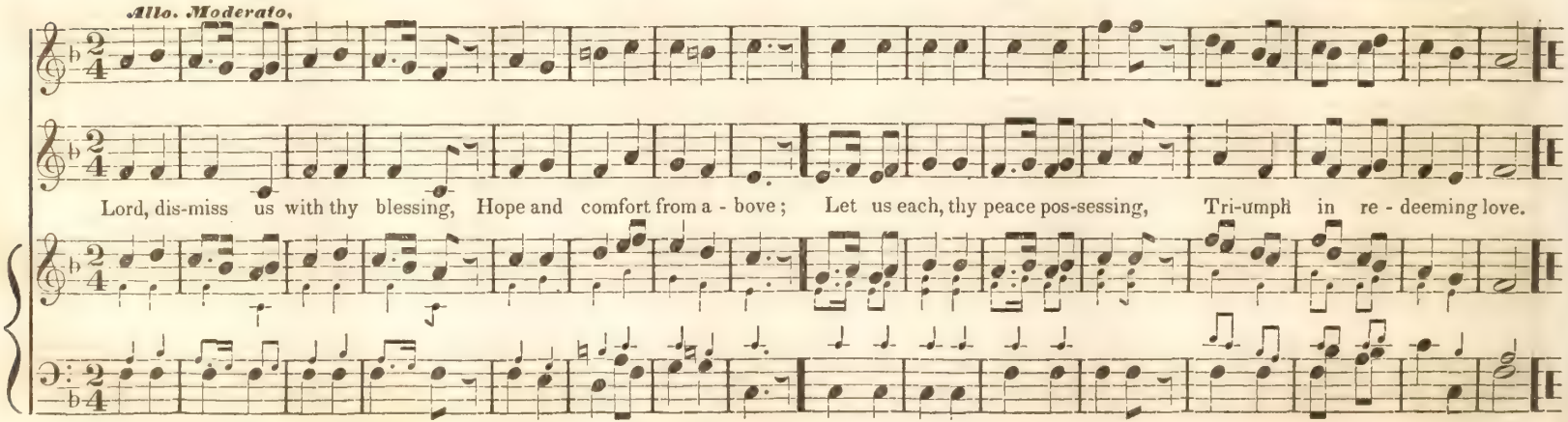


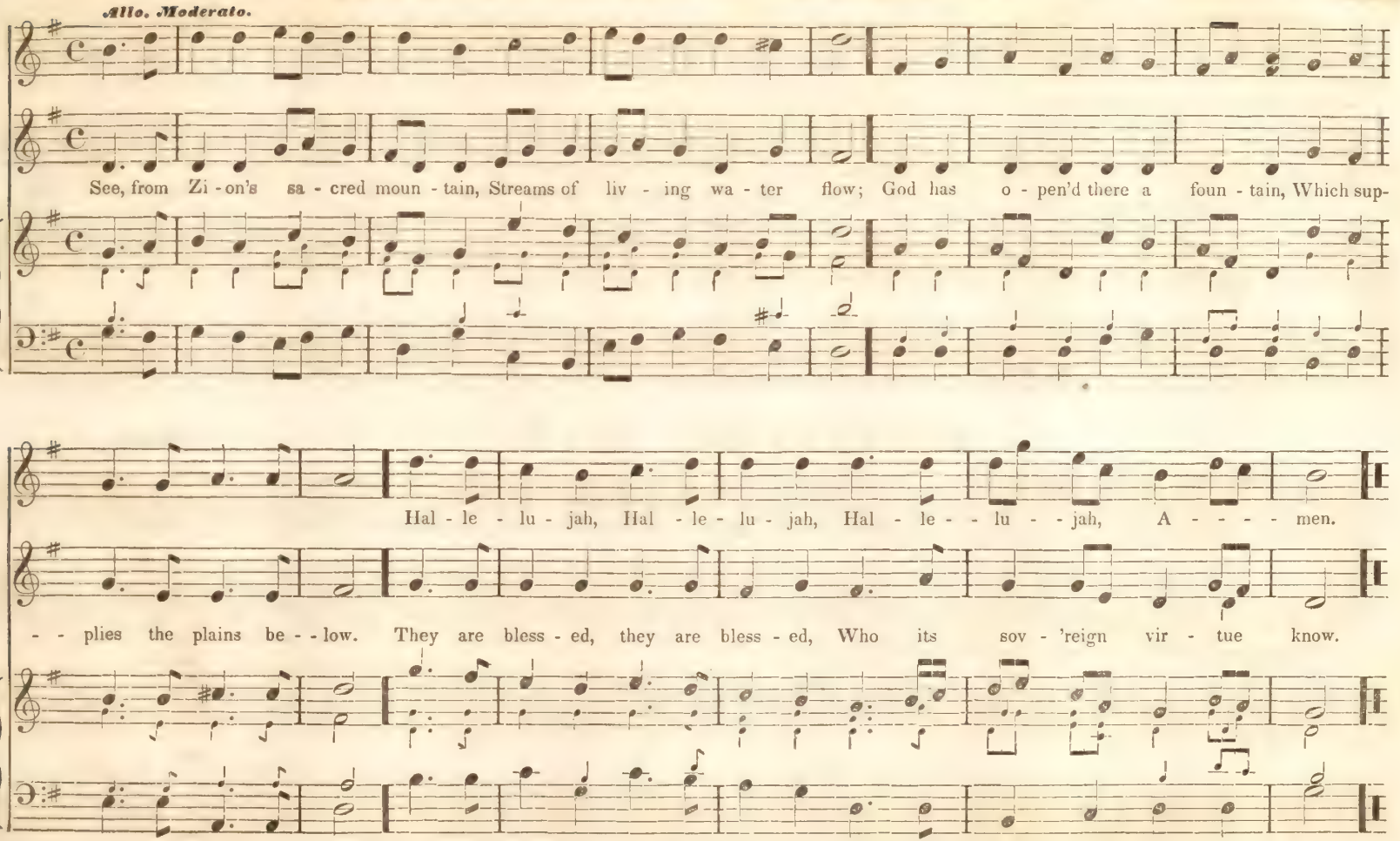
ANTRIM. P. M. 8s & 7s.



SICILIAN HYMN. P. M. 8s & 7s.

AIR FROM MOZART.



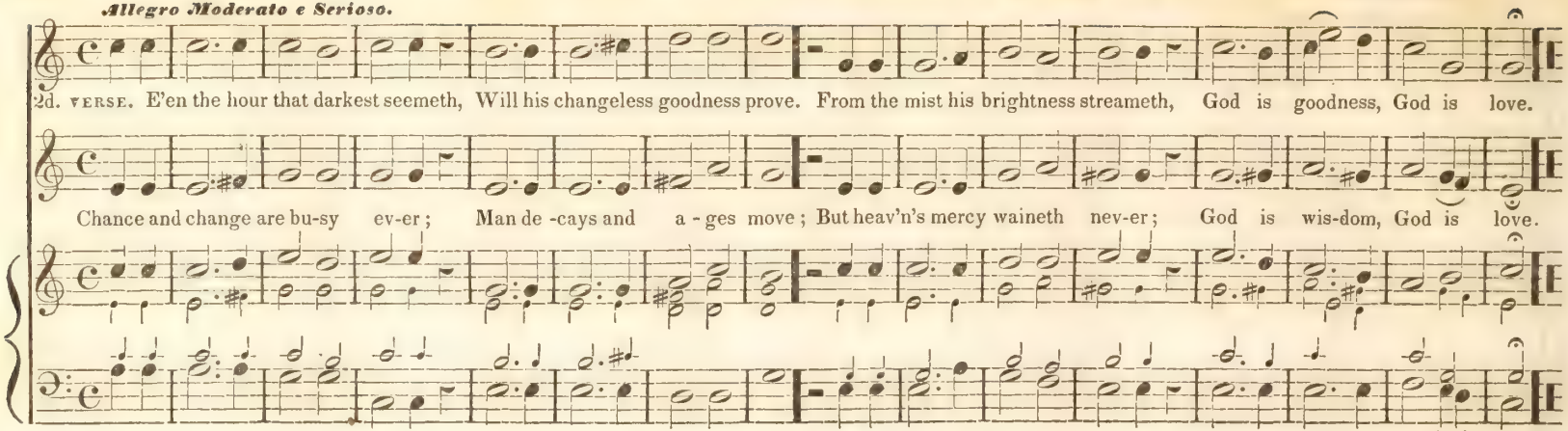


By repeating the first part of this tune, two verses may be required—and it may be thus made *double*.

MANTUA. P. M. 8s & 7s. HYMN CHANT.

R. PALMER.

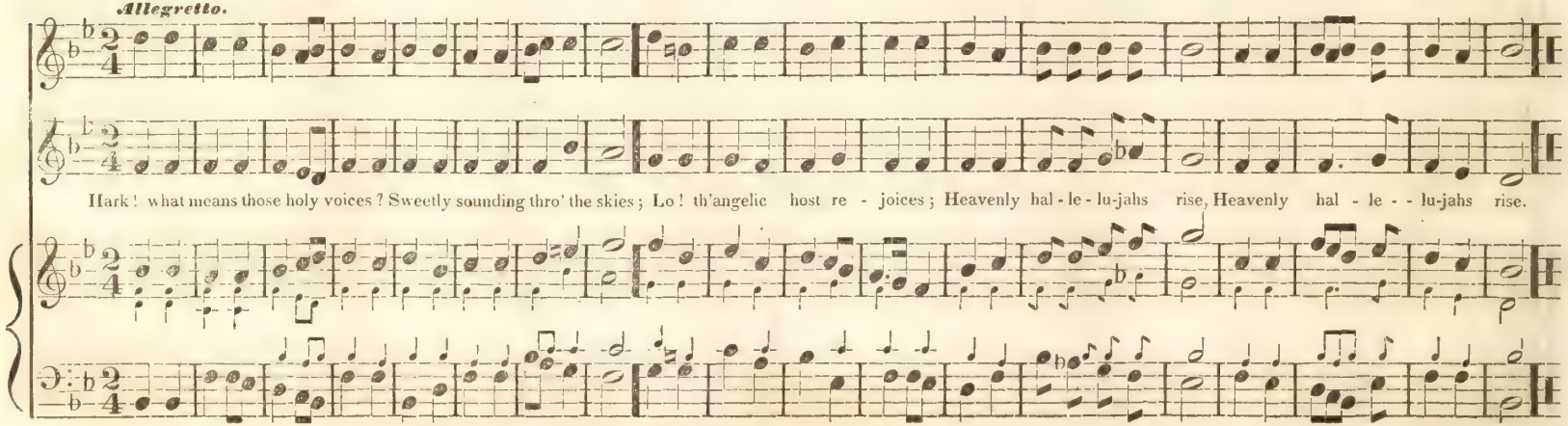
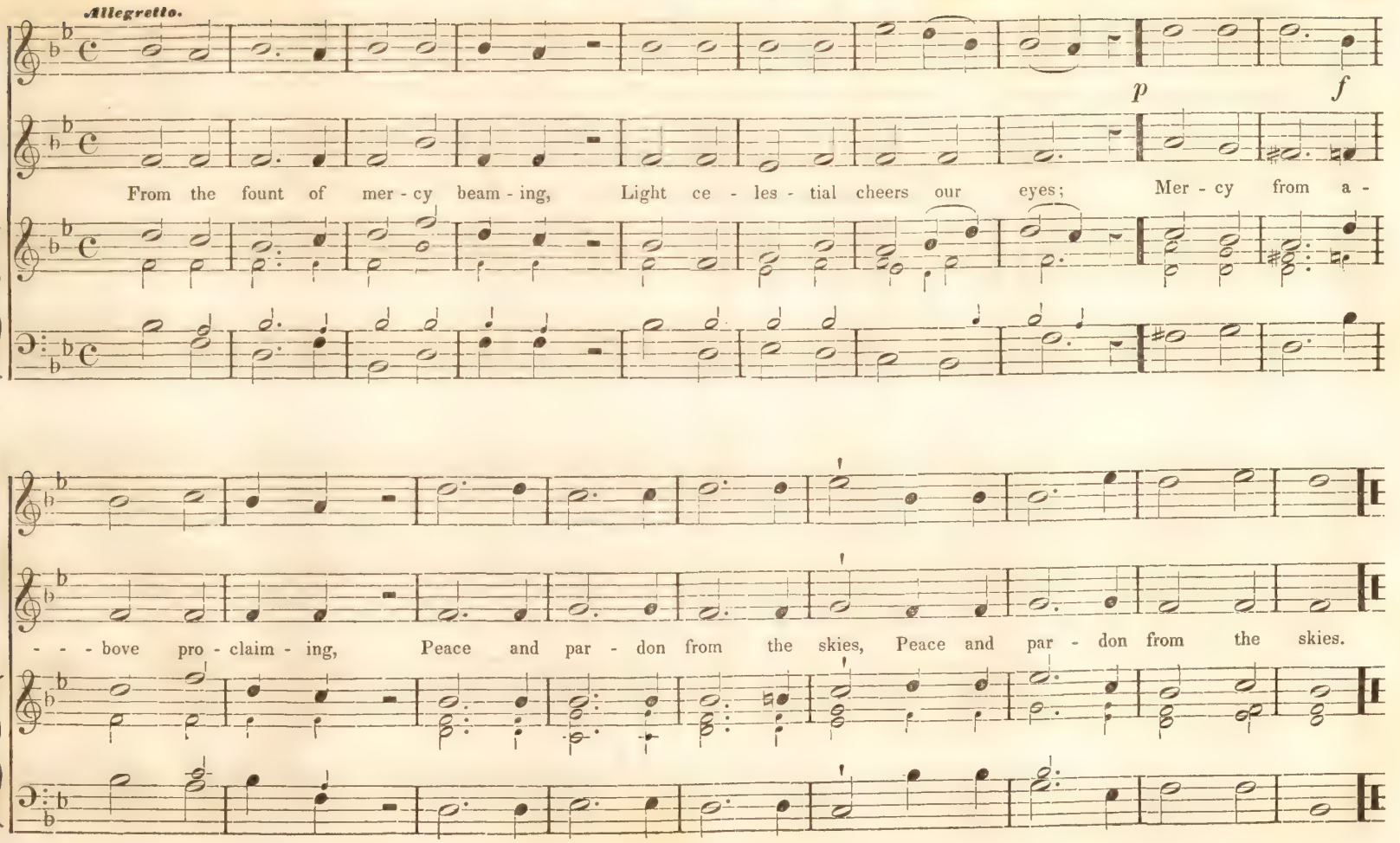
Allegro Moderato e Serioso.



BETHLEHEM. 8s & 7s.

COMER.

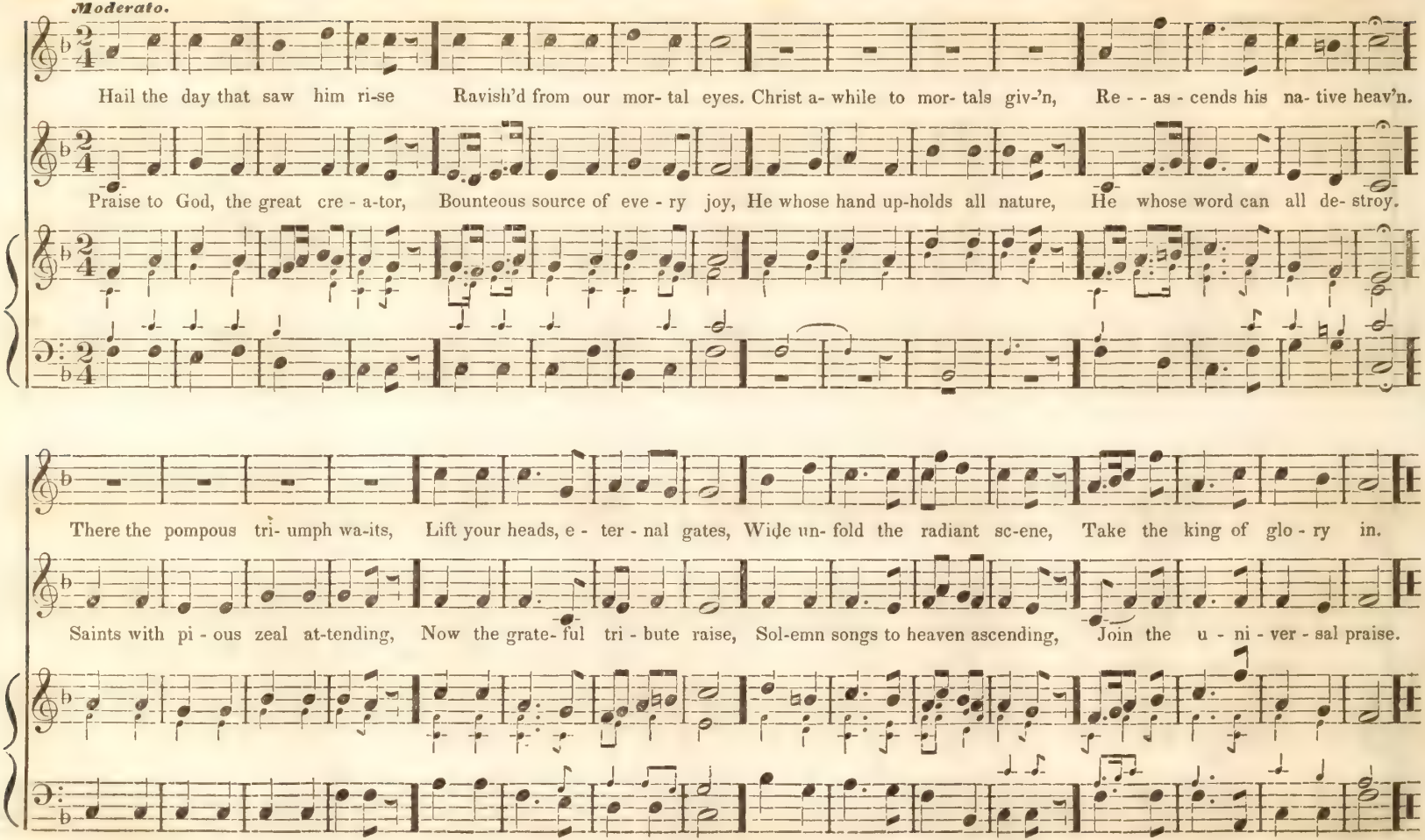
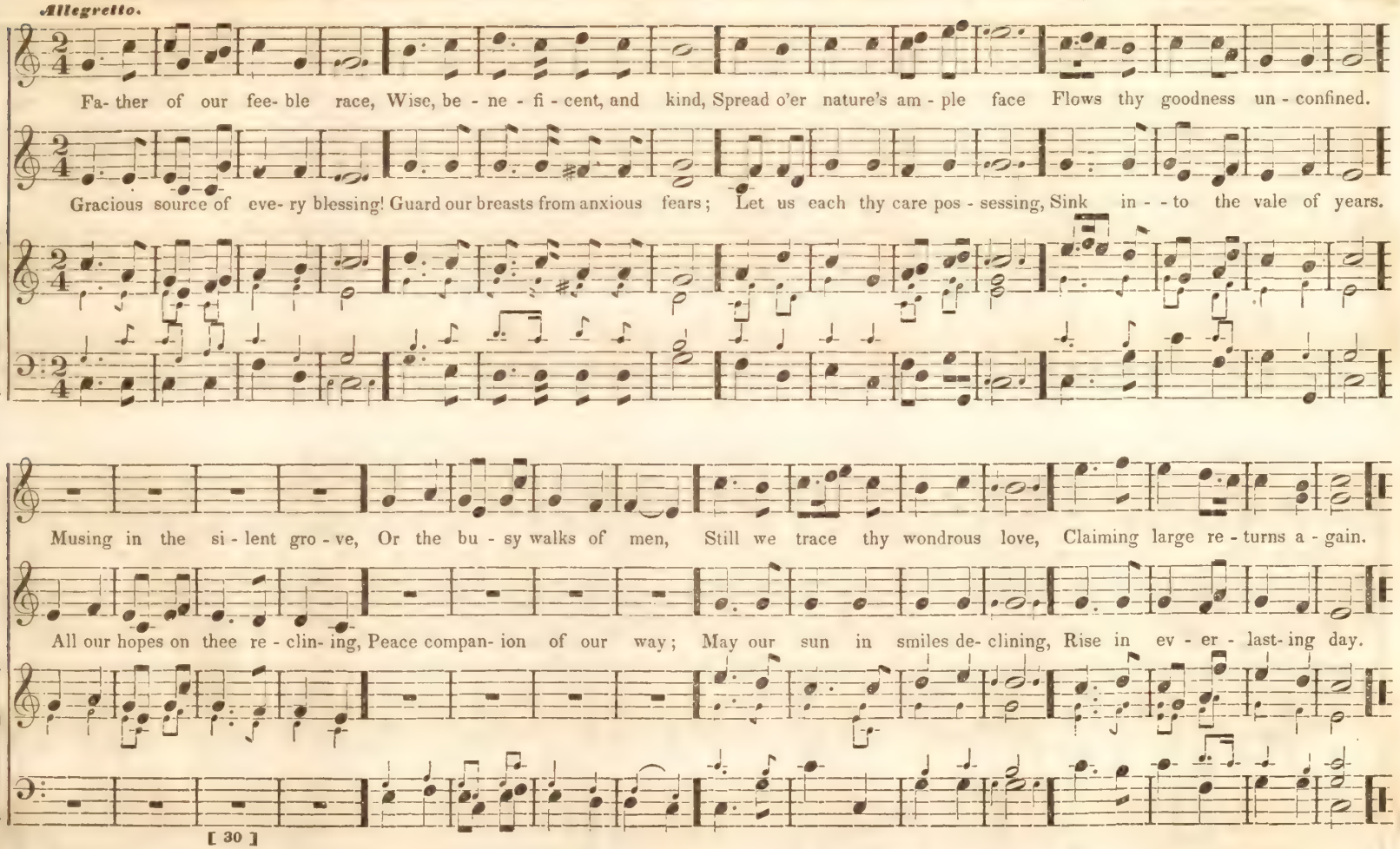
Allegretto.



Allegretto.
p
f
From the fount of mer - cy beam - ing, Light ce - les - tial cheers our eyes; Mer - cy from a -
- - - bove pro - claim - ing, Peace and par - don from the skies, Peace and par - don from the skies.

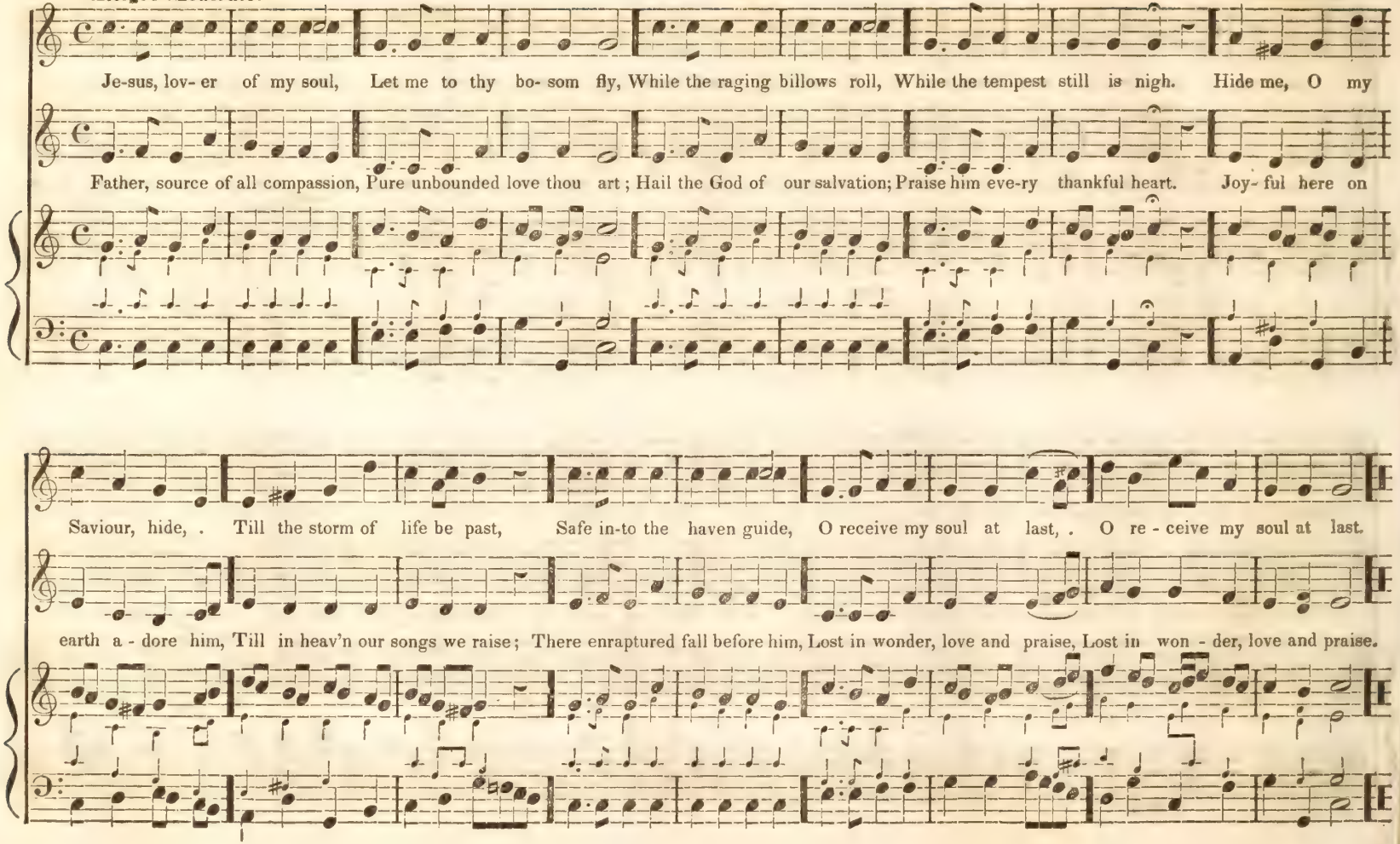
MIDDLETON. P. M. 8s & 7s, or 7s. (DOUBLE.)

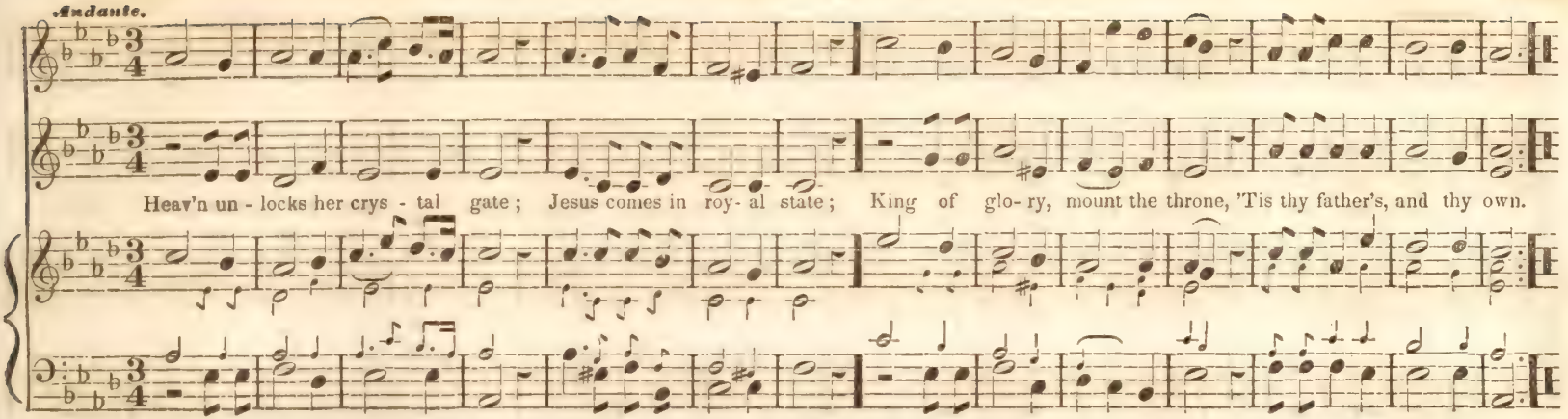
AIR FROM BULL.

Moderato.

Allegretto.
Fa- ther of our fee- ble race, Wise, be - ne - fi - cent, and kind, Spread o'er nature's am - ple face Flows thy goodness un - confined.
Gracious source of eve- ry blessing! Guard our breasts from anxious fears; Let us each thy care pos - sessing, Sink in - - to the vale of years.
Musing in the si - lent gro - ve, Or the bu - sy walks of men, Still we trace thy wondrous love, Claiming large re - turns a - gain.
All our hopes on thee re - clin- ing, Peace compan- ion of our way; May our sun in smiles de- clining, Rise in ev - er - last- ing day.
[30]

ROSETTO. P. M. 8s & 7s, or 7s. (DOUBLE.)

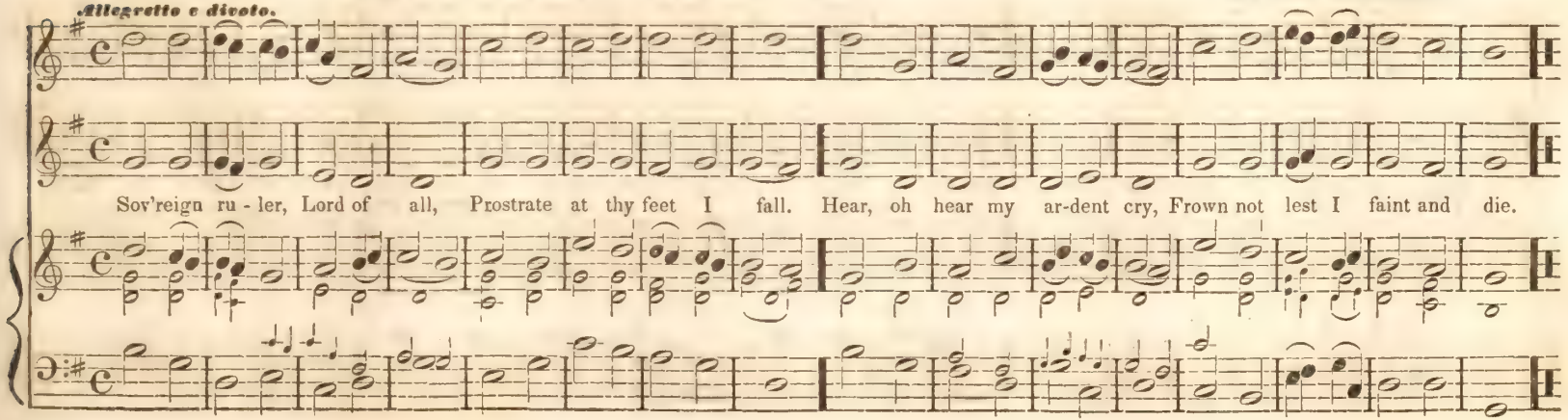
J. WHITAKER.

Allegro Moderato.

CORONA. P. M. 7s. HYMN CHANT. J. BENNET.

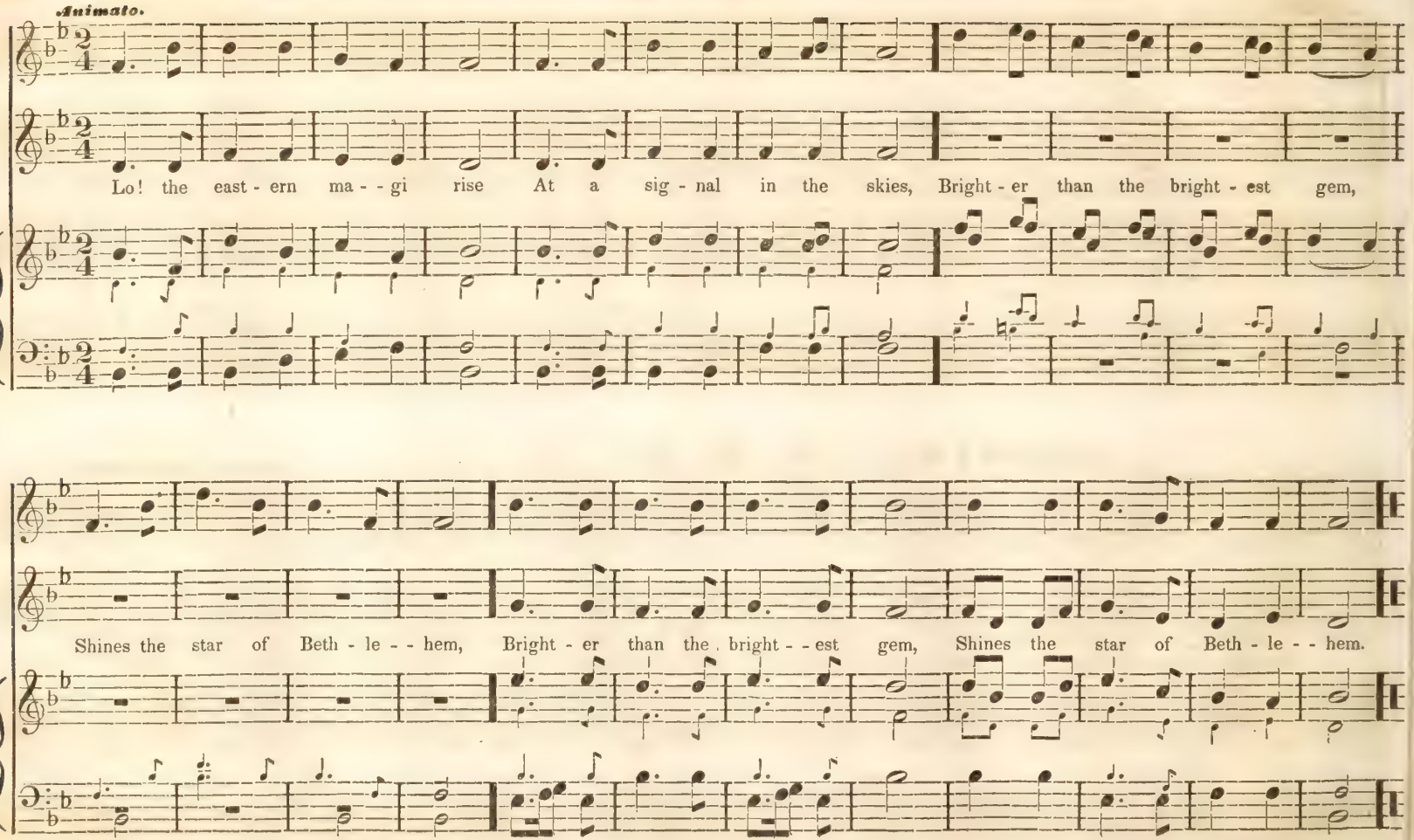


AMBOYNA. P. M. 7s.

AIR FROM BATTISHILL.

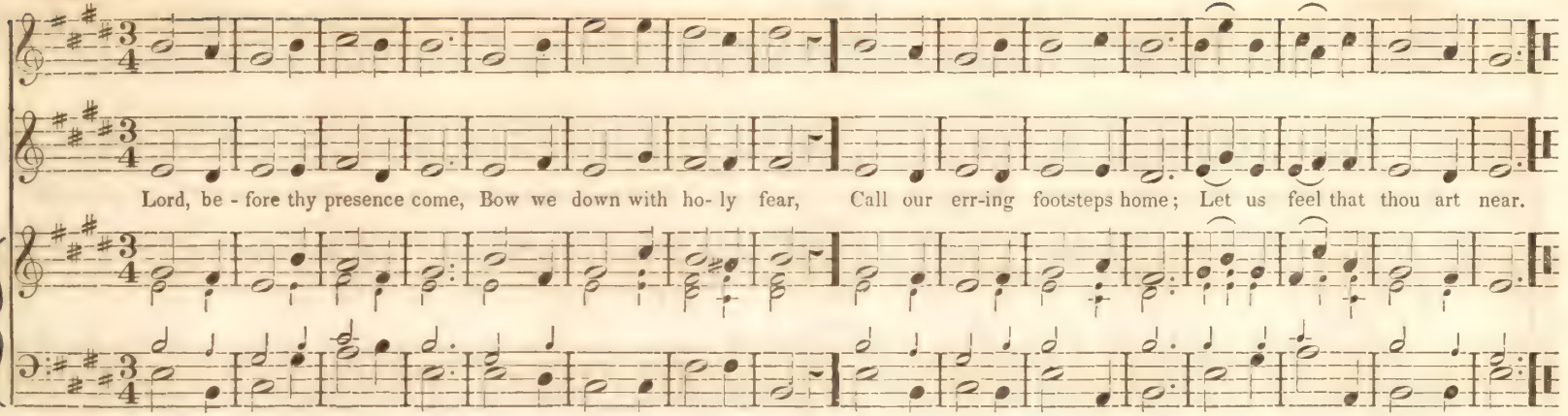


STELLA. P. M. 7s.

S. STANLEY.

BROWN. 7s.

L. MARSHALL.

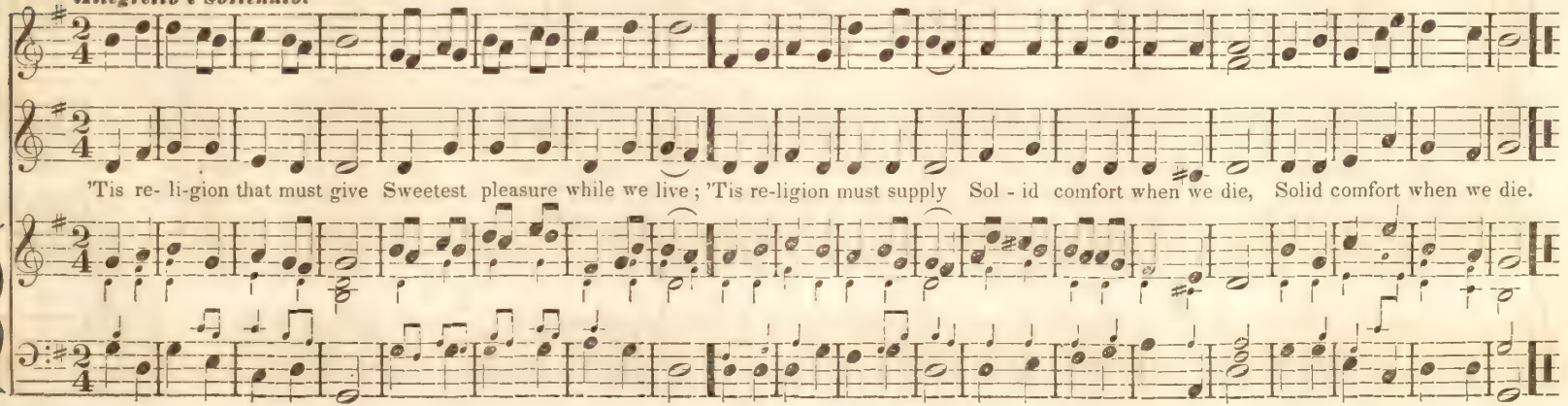
Andante.



PROSPECT. P. M. 7s.

W. J. WHTE.

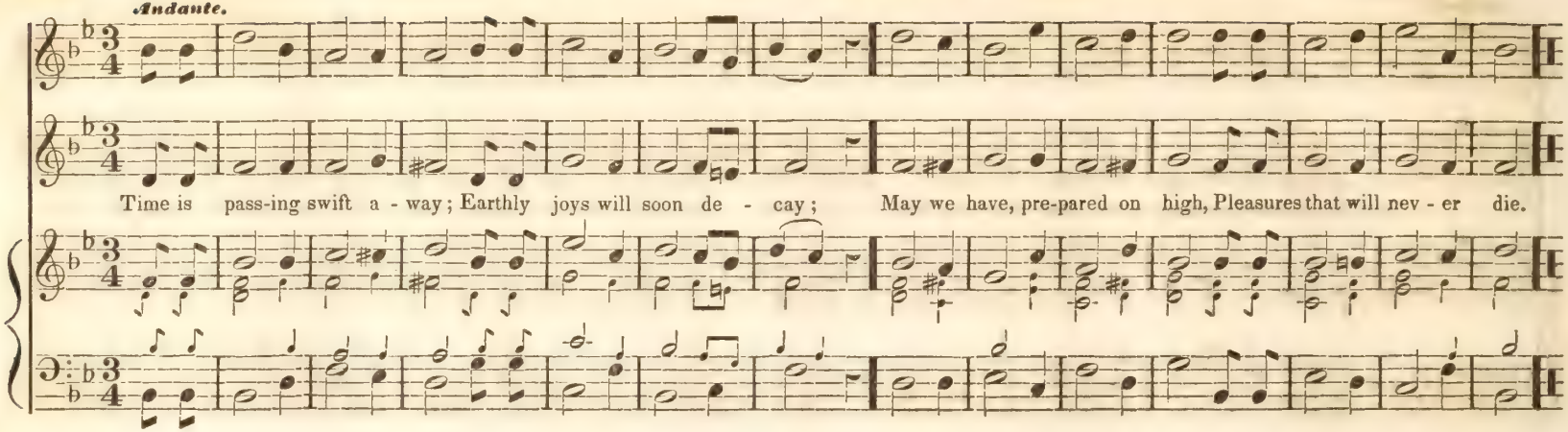
Allegretto e Sostenuto.



TRANSIT. P. M. 7s.

PIERSON.

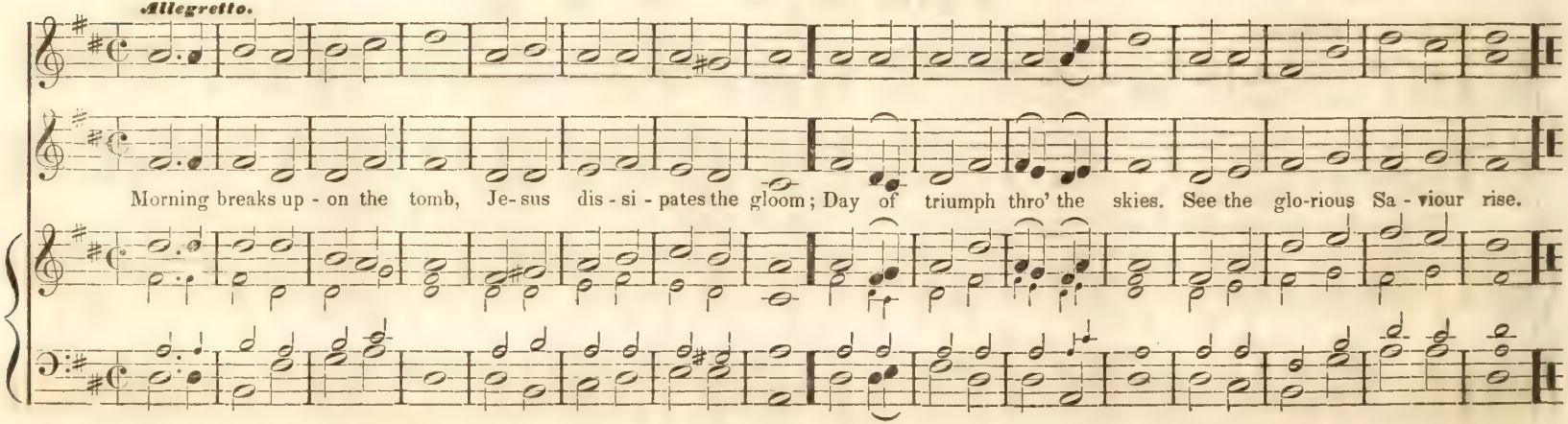
Andante.



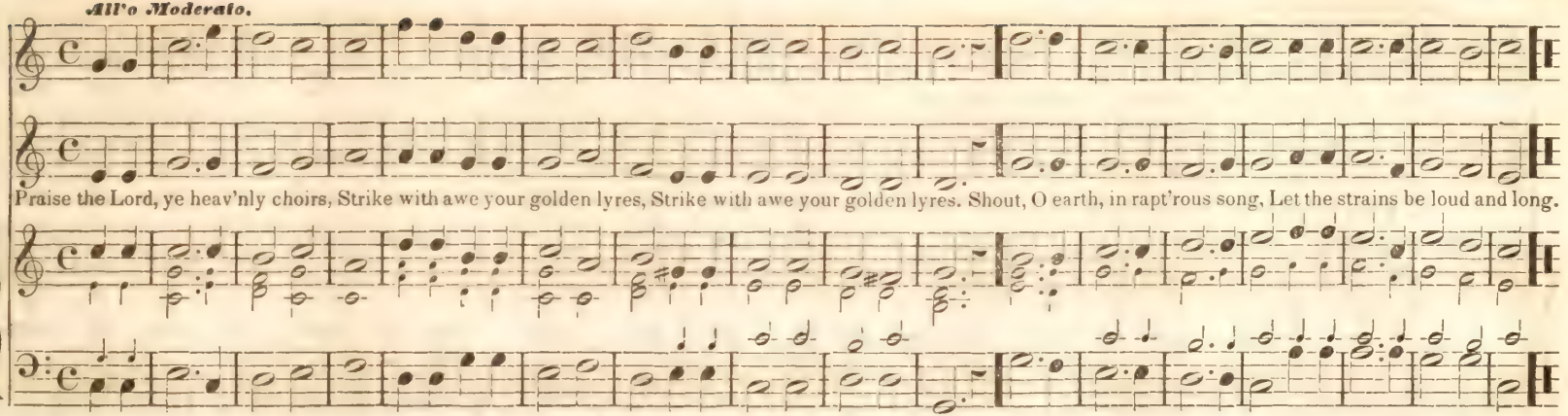
HAYDEN. P. M. 7s.

L. MARSHALL.

Allegretto.

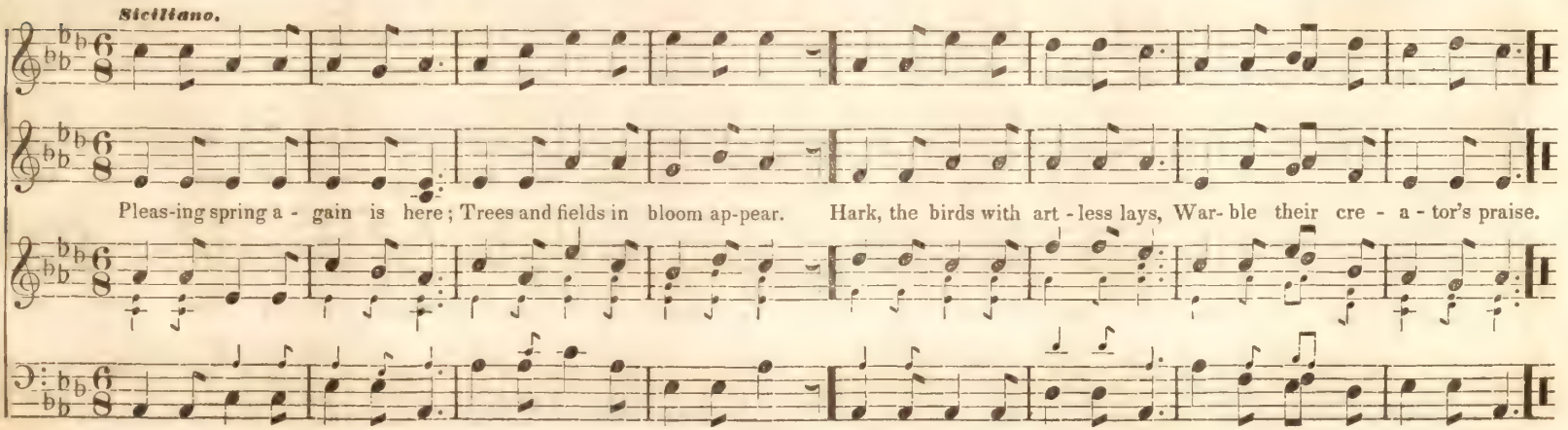


GREEN. P. M. 7s.



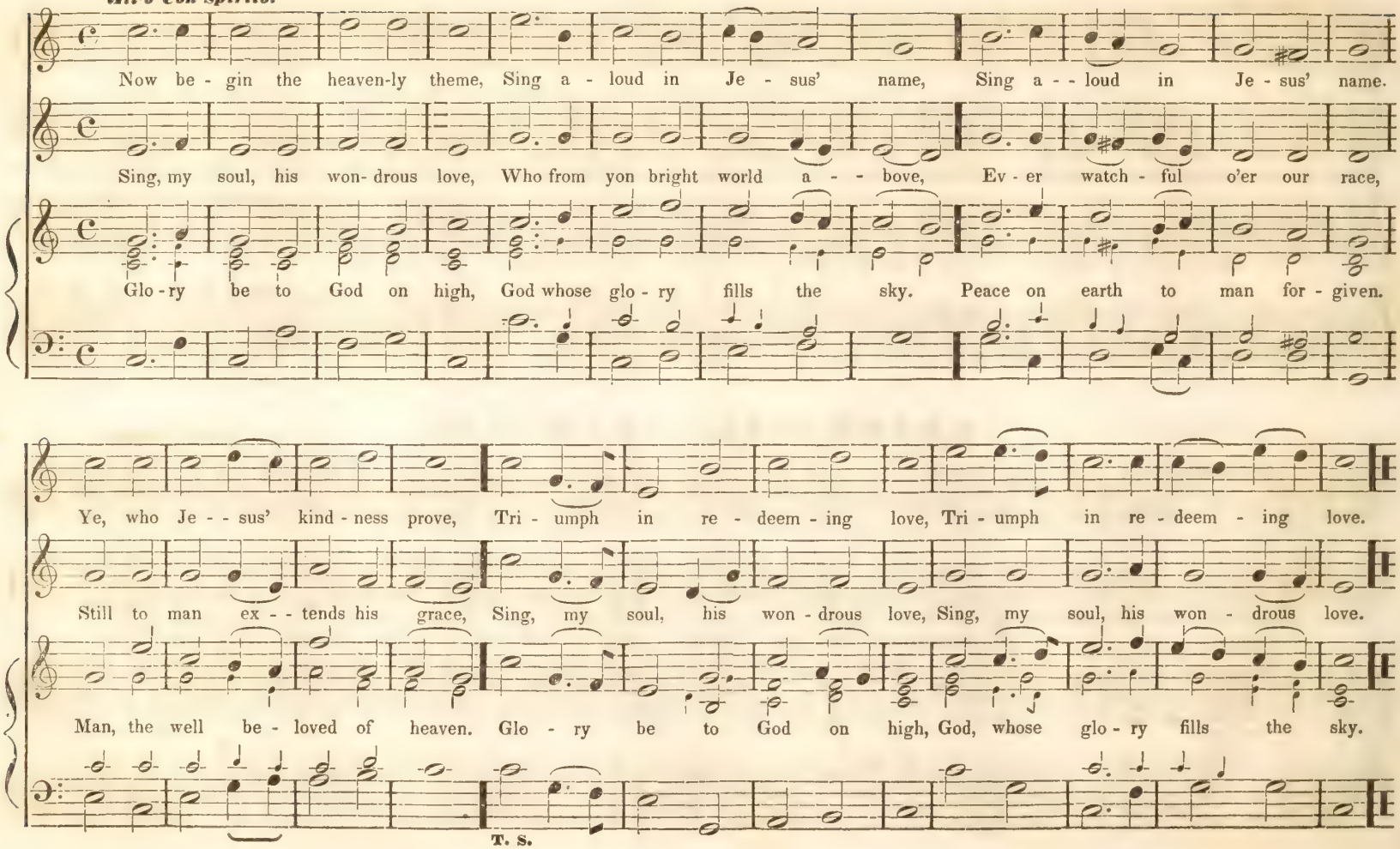
GREEN HILL. P. M. 7s.

C. T. YOUNG.

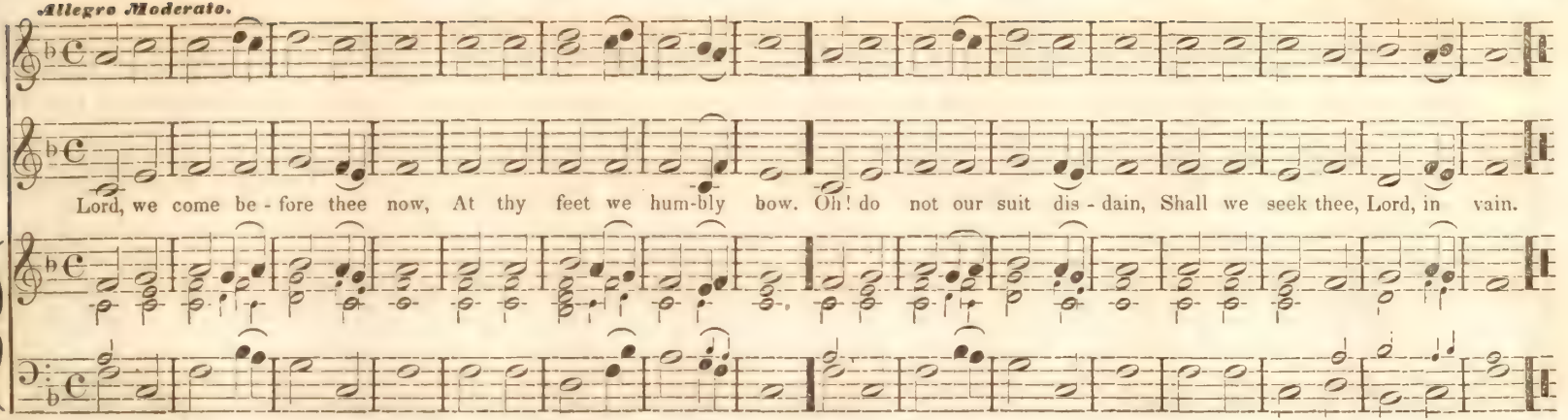


REDEEMING LOVE. P. M. 7s, or 6 lines.

DR. WORGAN.

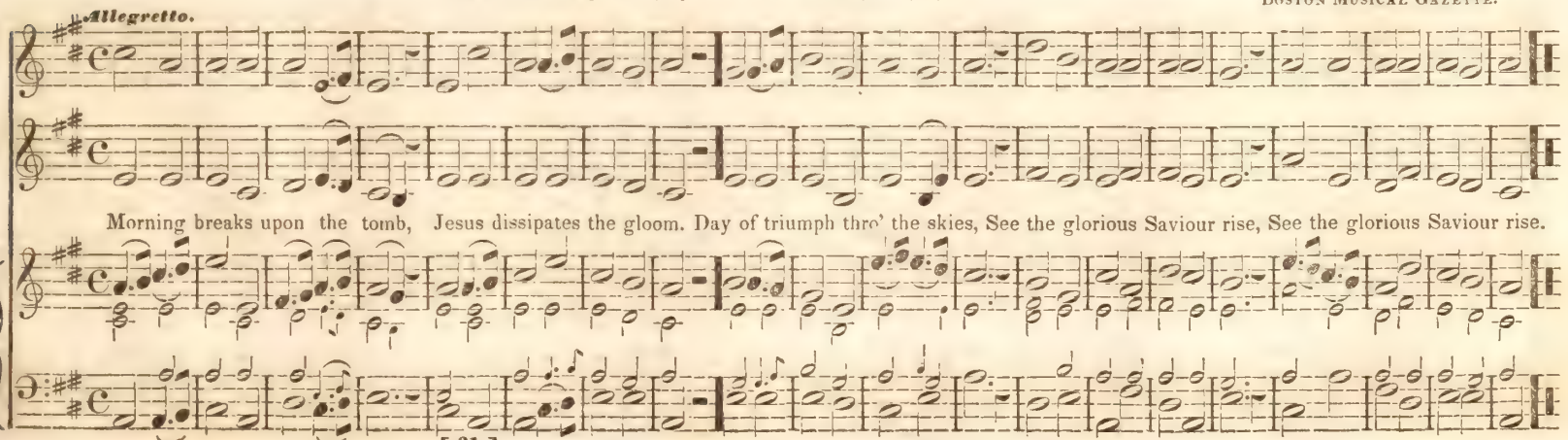
All'o Con Spirito.

HAMBURG. P. M. 7s.

From a Gregorian Chant.



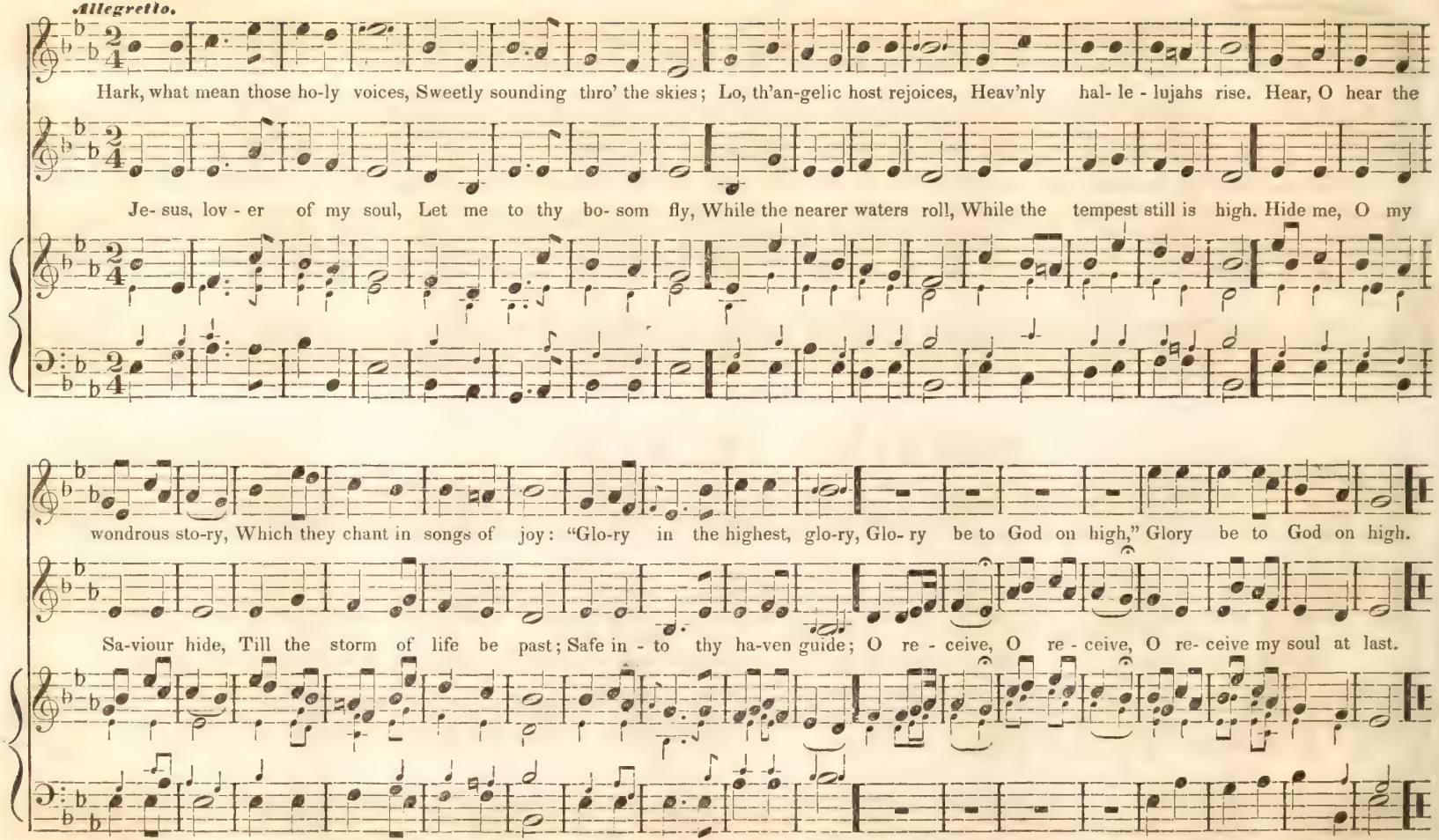
MORNING. P. M. 7s.

Boston Musical Gazette.



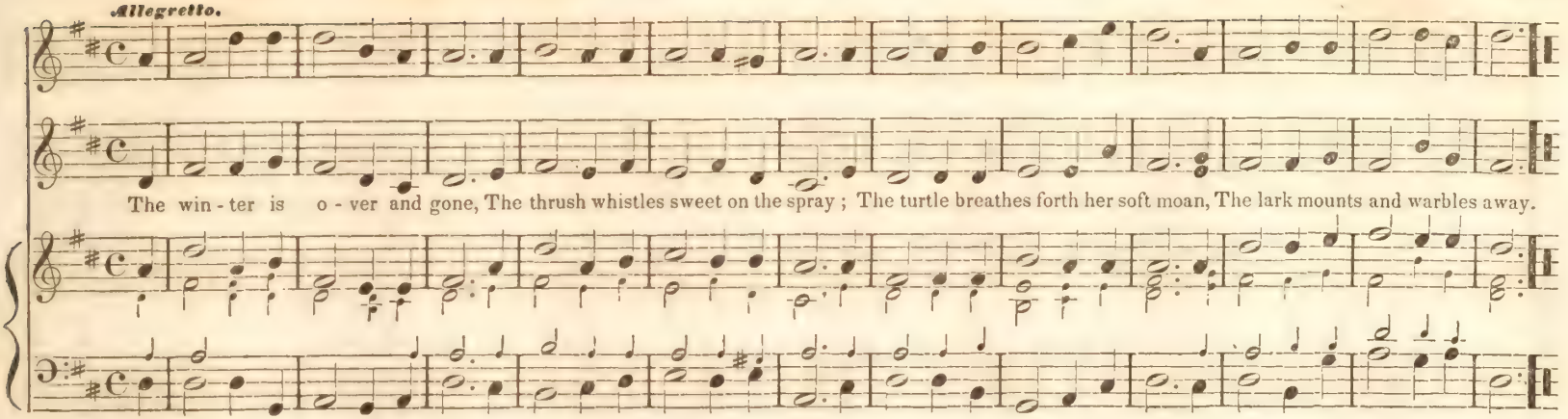
HOTHAM. P. M. 8s & 7s, or 7s. (DOUBLE.)

DR. MADAN.

Allegretto.

N. B. All tunes of 7s—8s and 7s—and 8s, 7s, 4s—may be sung to words of either of the metres by occasionally *slurring* or *dividing* notes as the syllables may require.

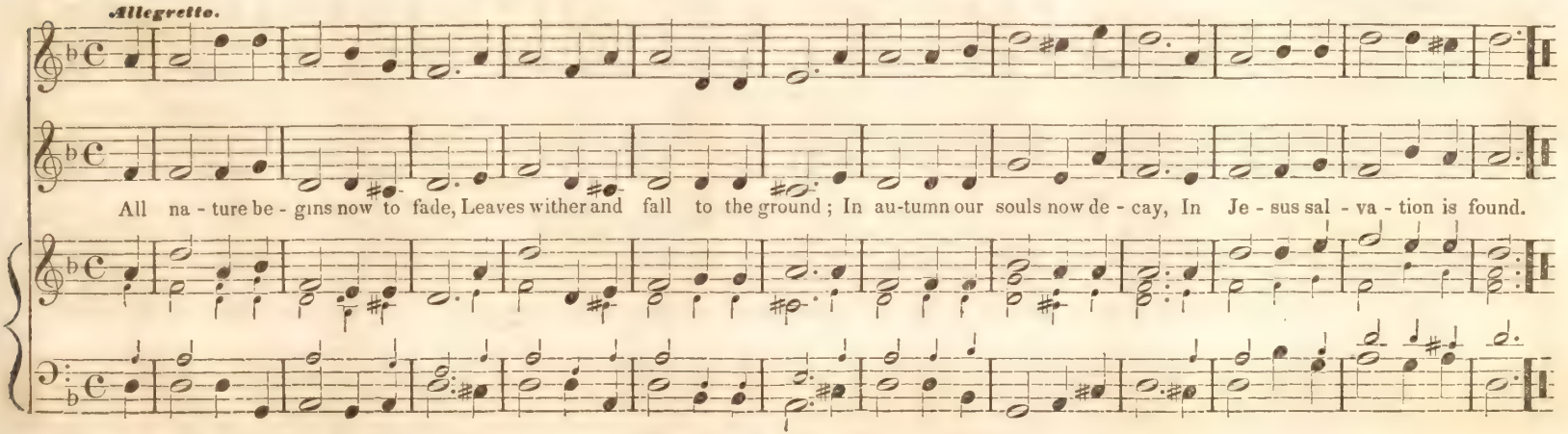
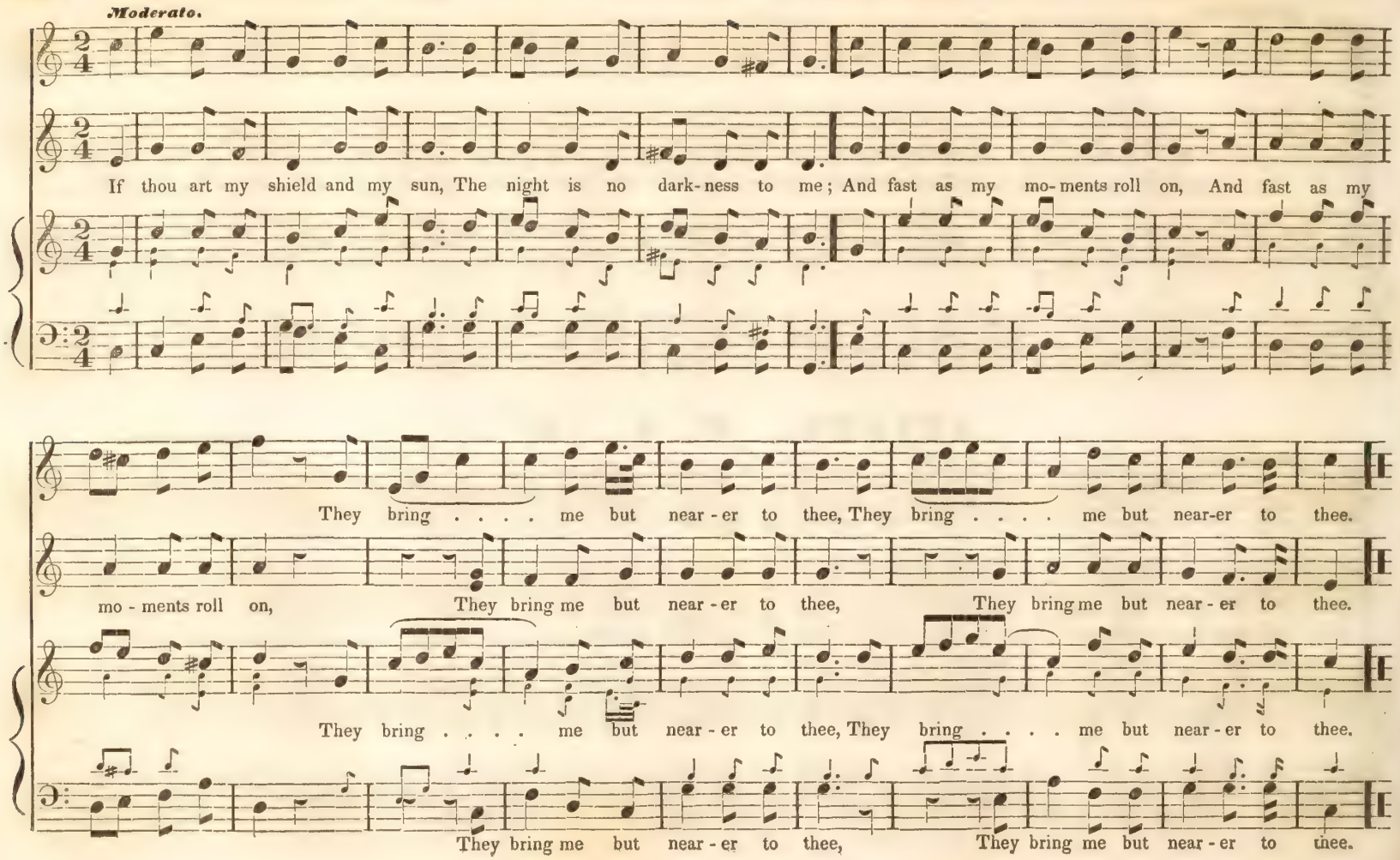
SPRING. P. M. 8s.

L. MARSHALL.



AUTUMN. P. M. 8s.

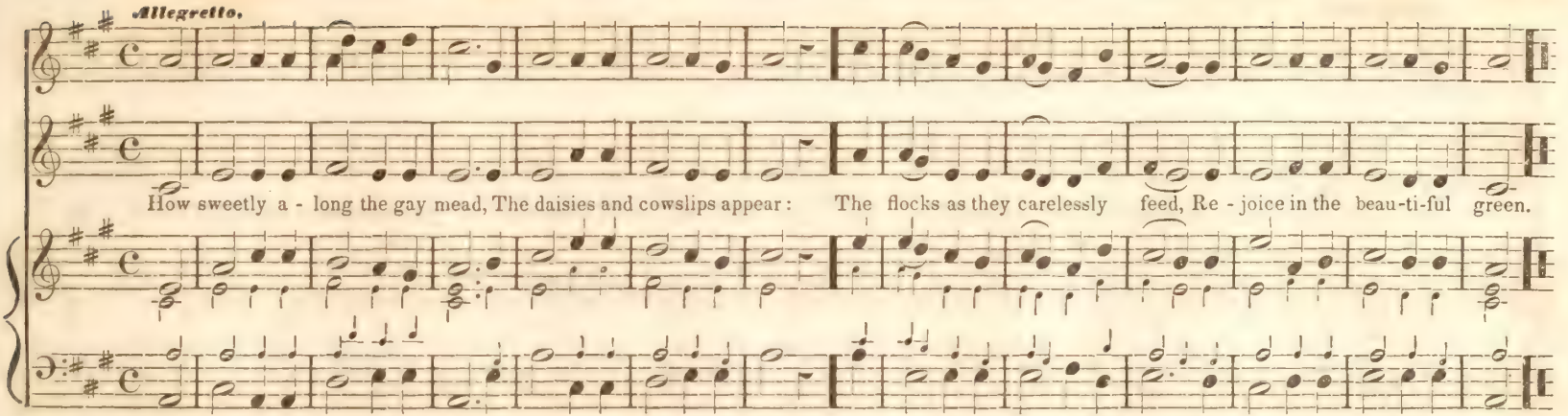
L. MARSHALL.



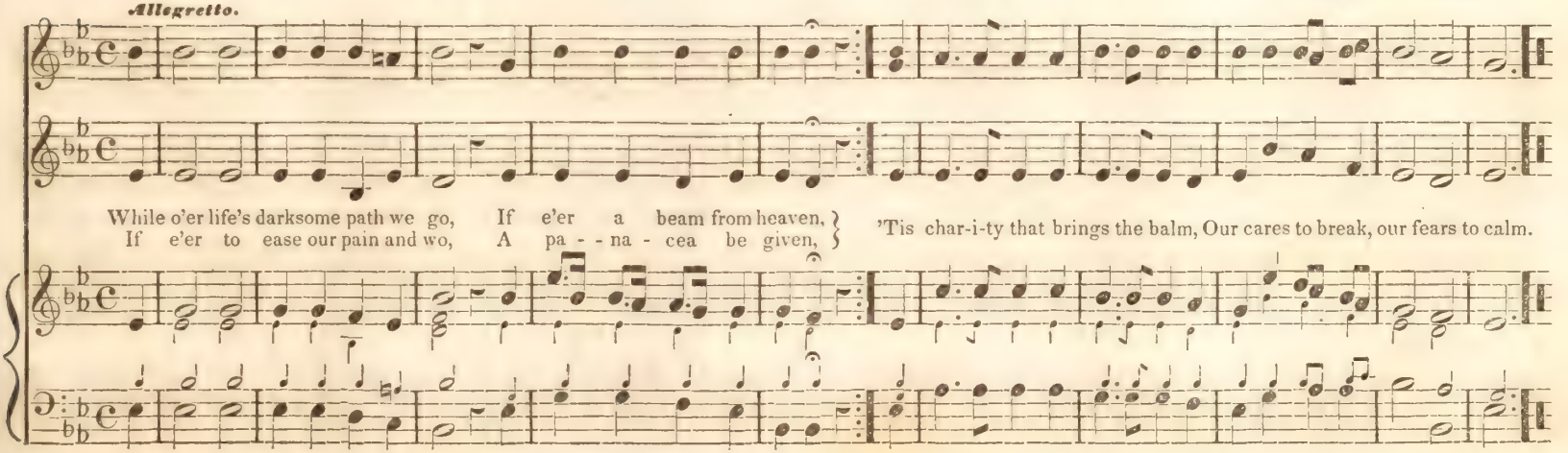
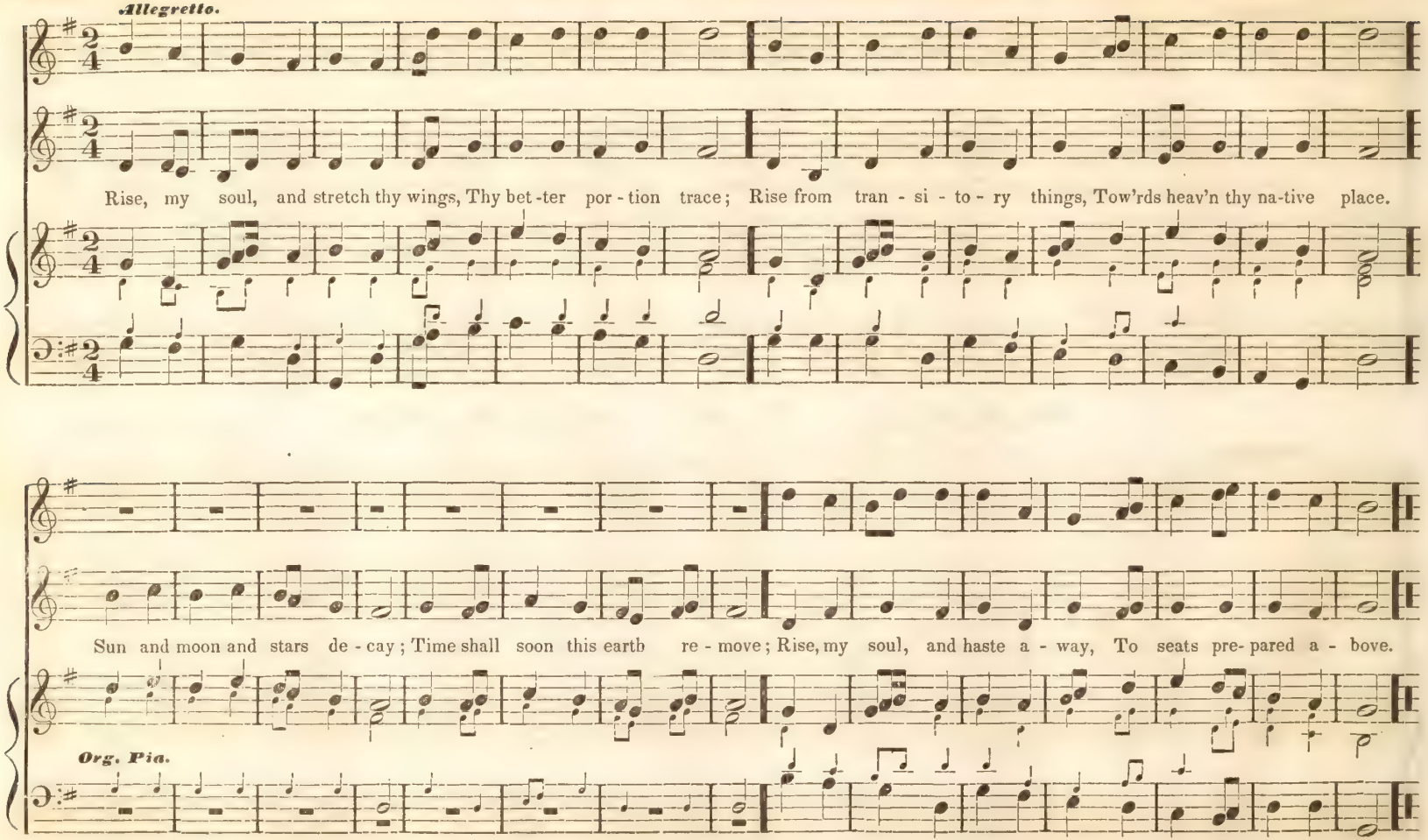
Moderato.
If thou art my shield and my sun, The night is no dark-ness to me; And fast as my mo-ments roll on, And fast as my
They bring . . . . me but near-er to thee, They bring . . . . me but near-er to thee.
mo-ments roll on, They bring me but near-er to thee, They bring me but near-er to thee.
They bring . . . . me but near-er to thee, They bring . . . . me but near-er to thee.
They bring me but near-er to thee, They bring me but near-er to thee.

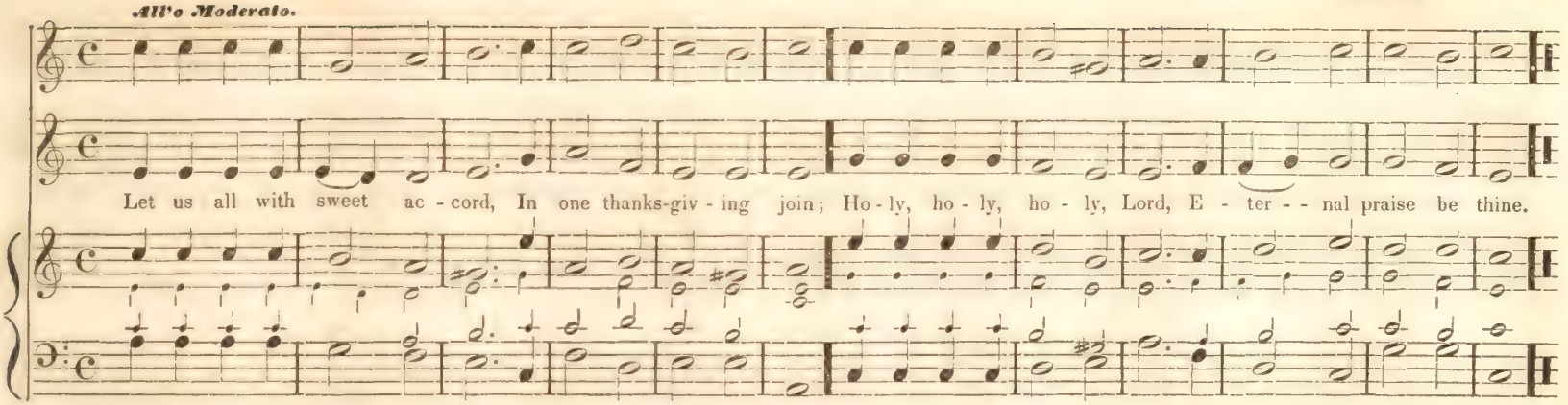
SPRINGTIDE. P. M. 8s.

R. REED.

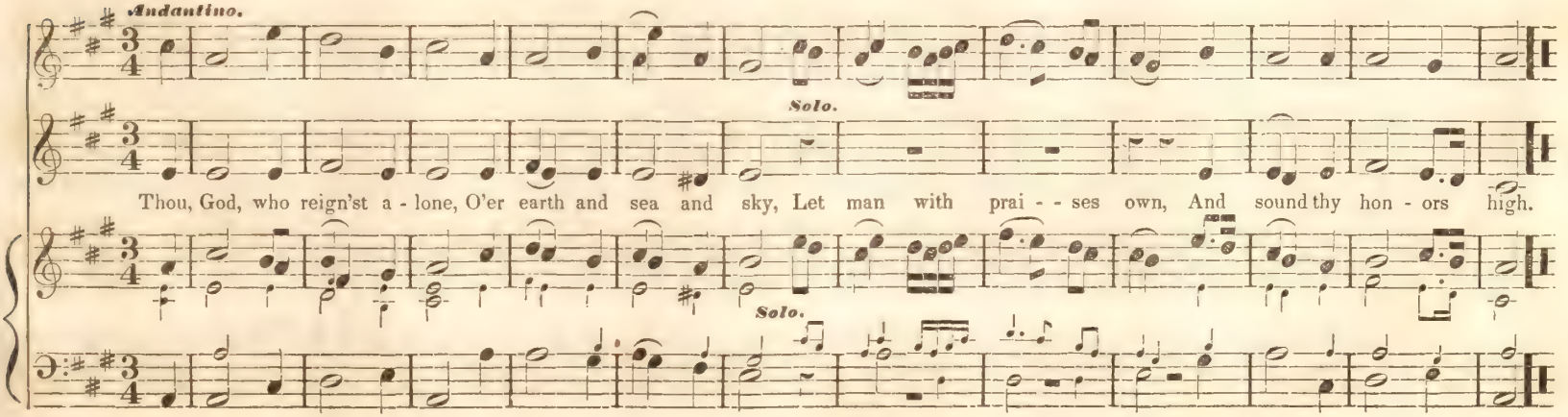


PANACEA. P. M. 8s, 7s, & 8s.—6 lines.

Boston Musical Gazette.

AMSTERDAM. P. M. 7s & 6s.

HULL. P. M. 7s & 6s.



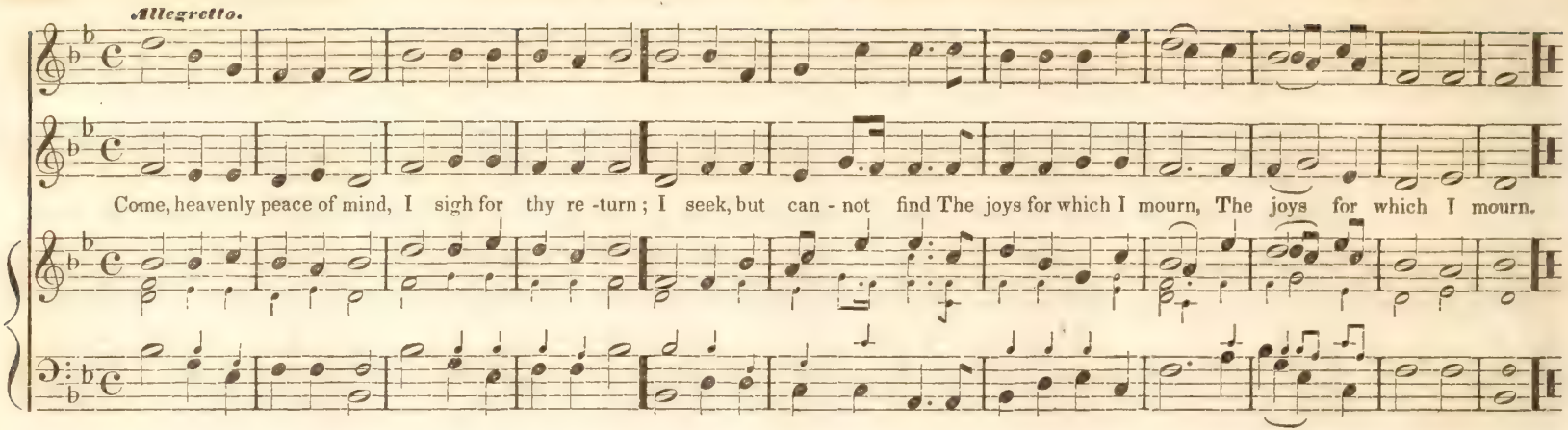
BELCHER. 6s.



OPORTO. P. M. 6s.

MOZART.

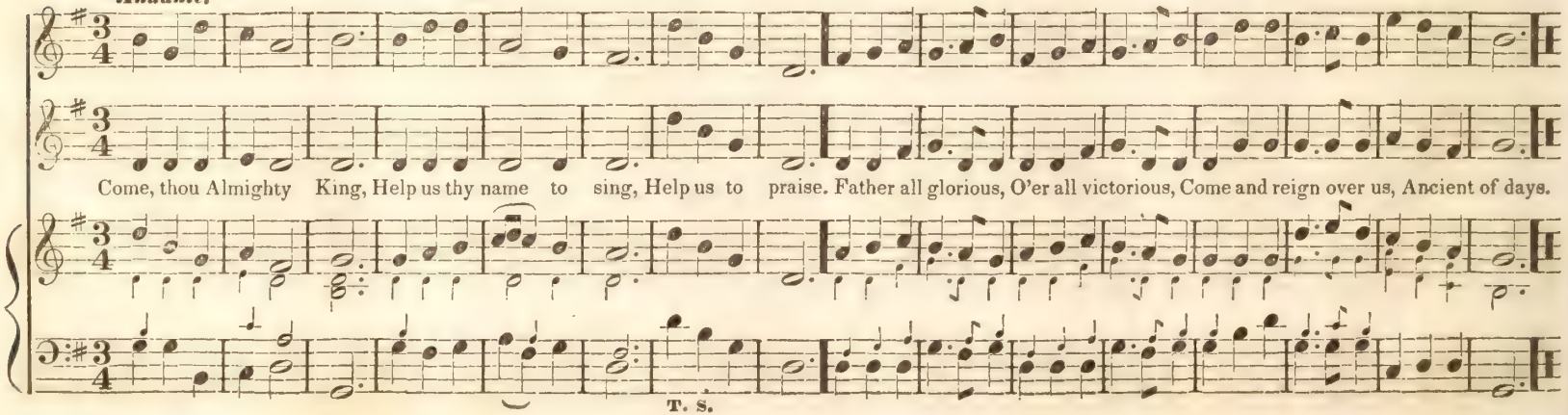
Allegretto.



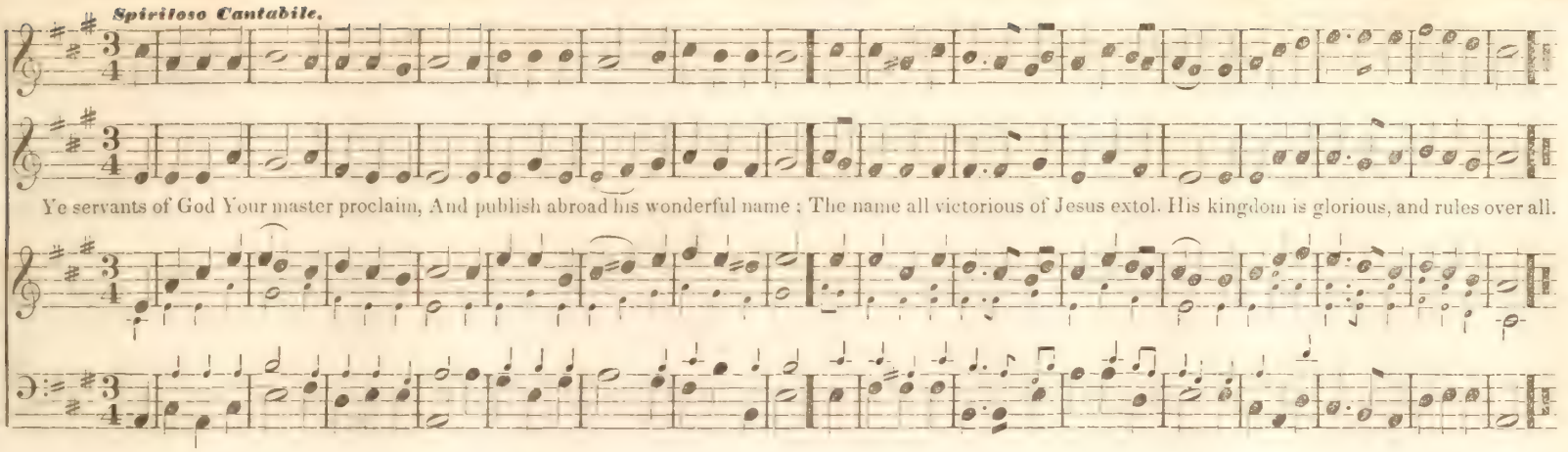
ITALIAN HYMN. P. M. 6, 6, 4.

GIARDINI.

Andante.

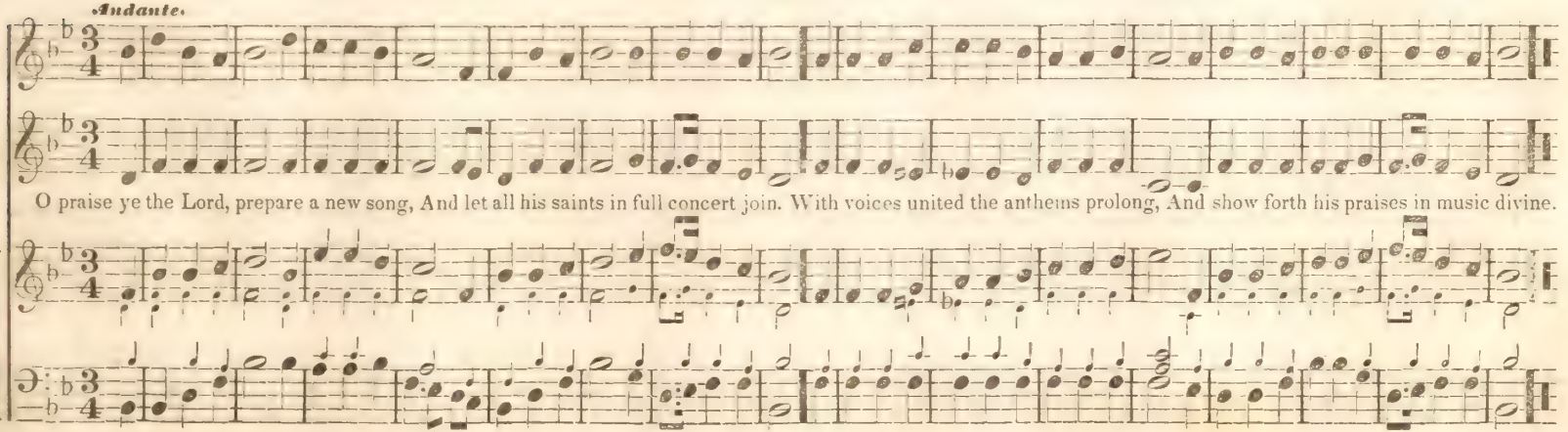
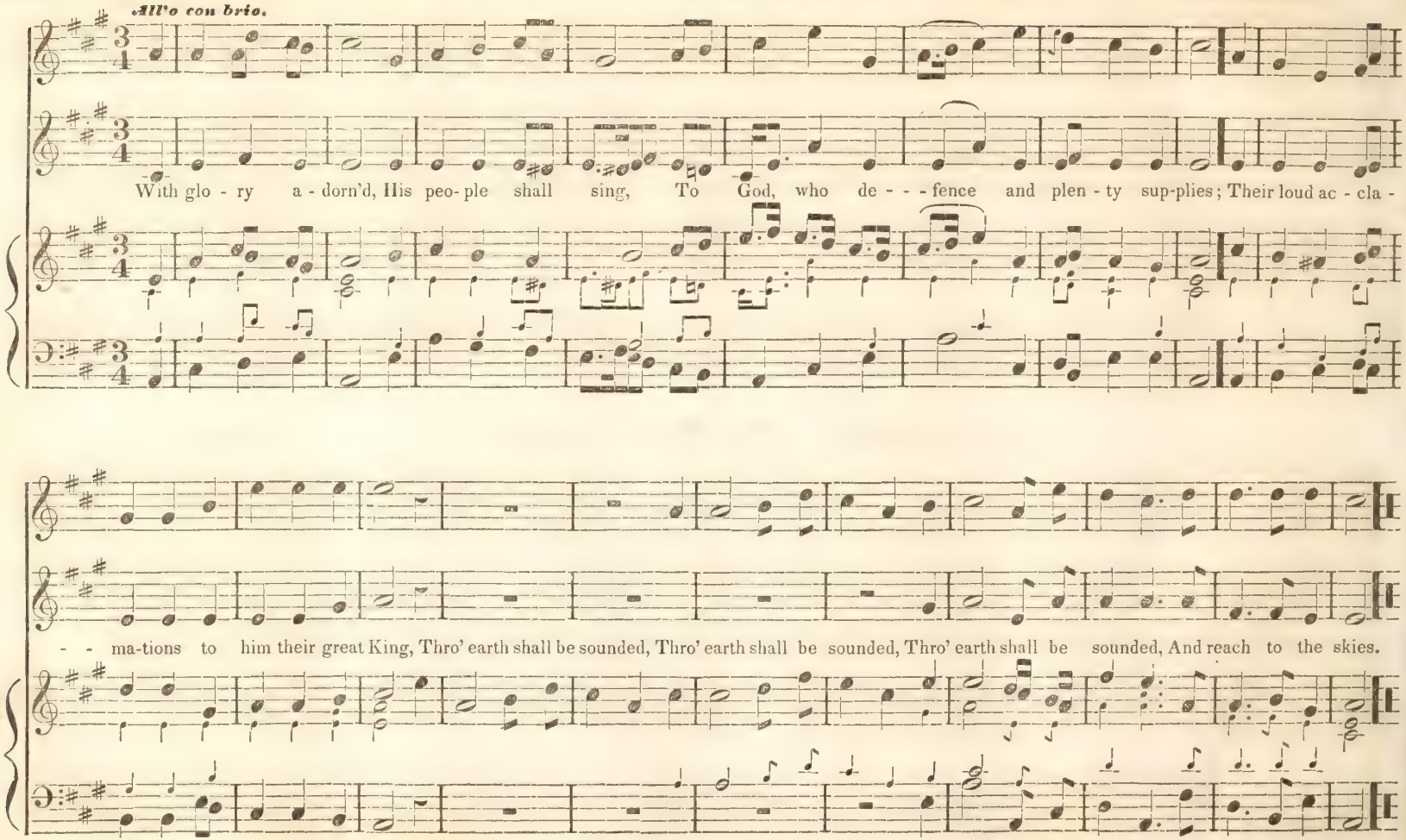


T. S.



LYONS. P. M. 5s & 6s.

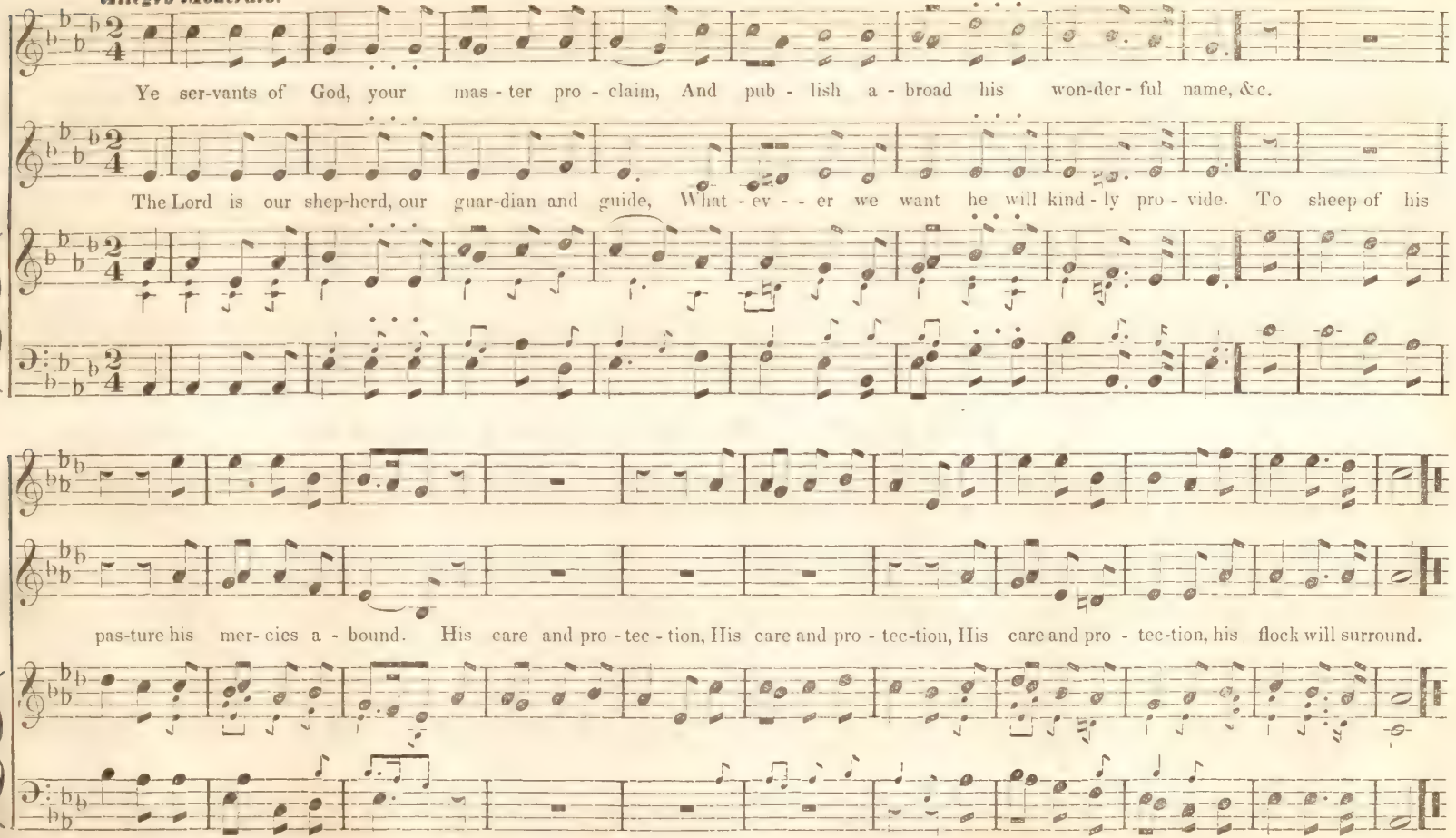
J. HAYDN.



All'o con brio.
With glo - ry a - dorn'd, His peo- ple shall sing, To God, who de - - - fence and plen - ty sup-plies; Their loud ac - cla -
- - ma-tions to him their great King, Thro' earth shall be sounded, Thro' earth shall be sounded, Thro' earth shall be sounded, And reach to the skies.

Allegro Moderato.

From W. DIXON'S Pocket Companion.

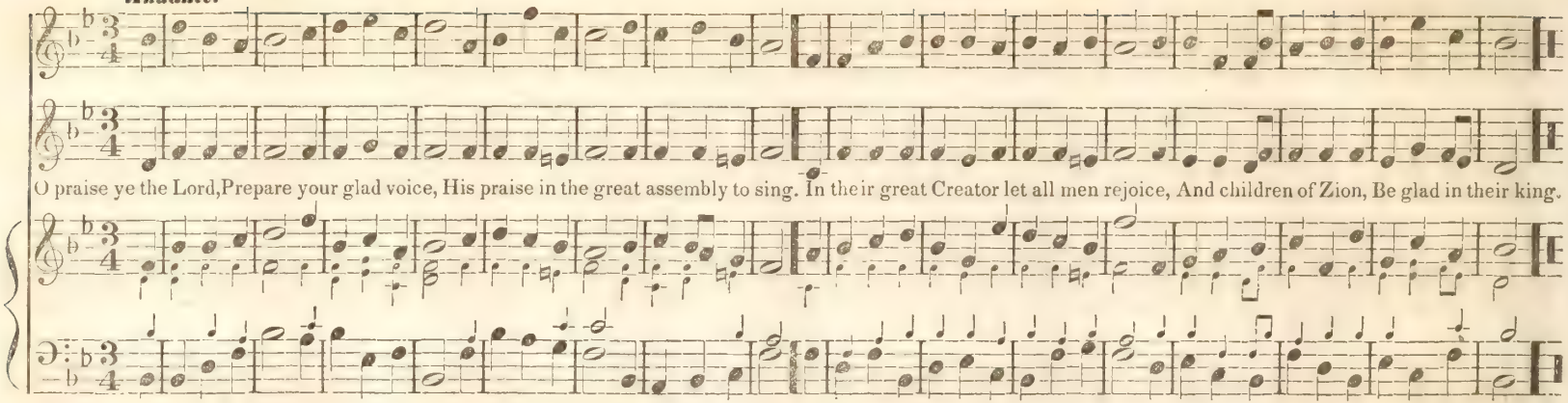


N. B. By slurring the dotted notes this tune may be sung to the preceding metres of 5s and 6s.

ST. MICHAEL'S. P. M. 5s & 6s.

G. F. HANDEL.

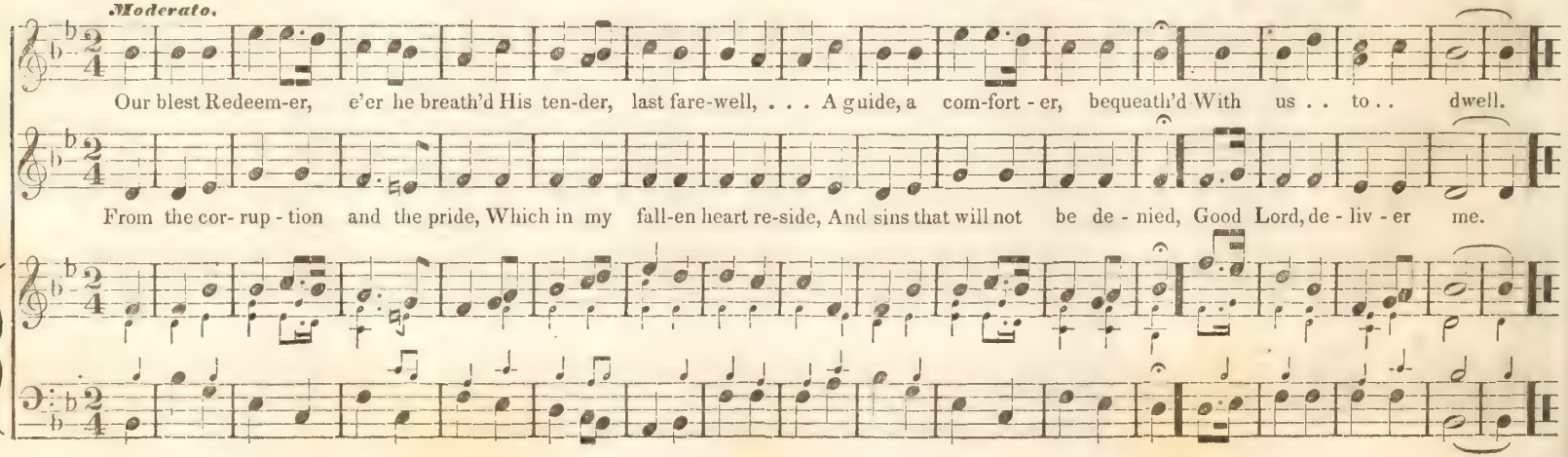
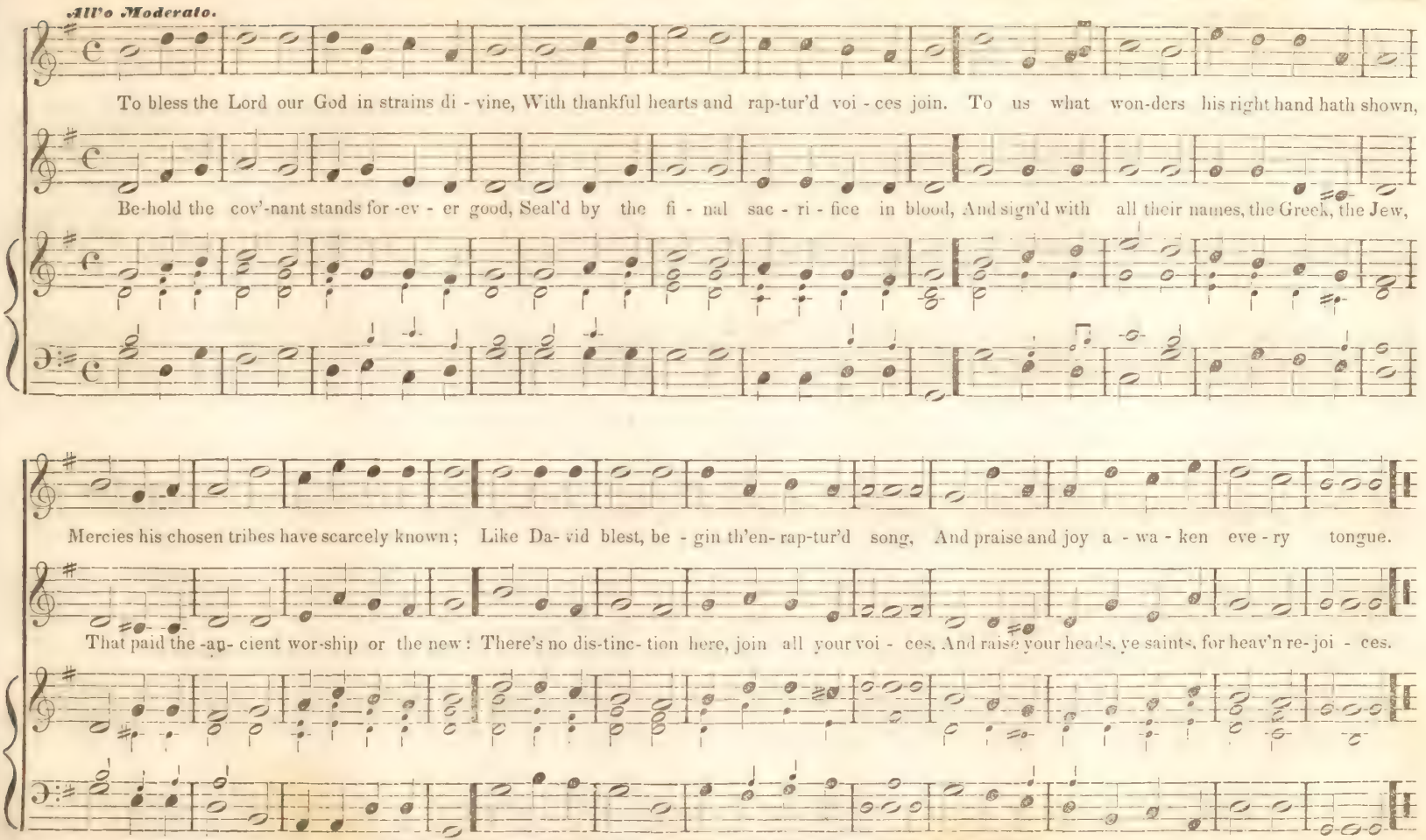
Andante.



LITANY. P. M. 8s & 4—or 8s & 6s.

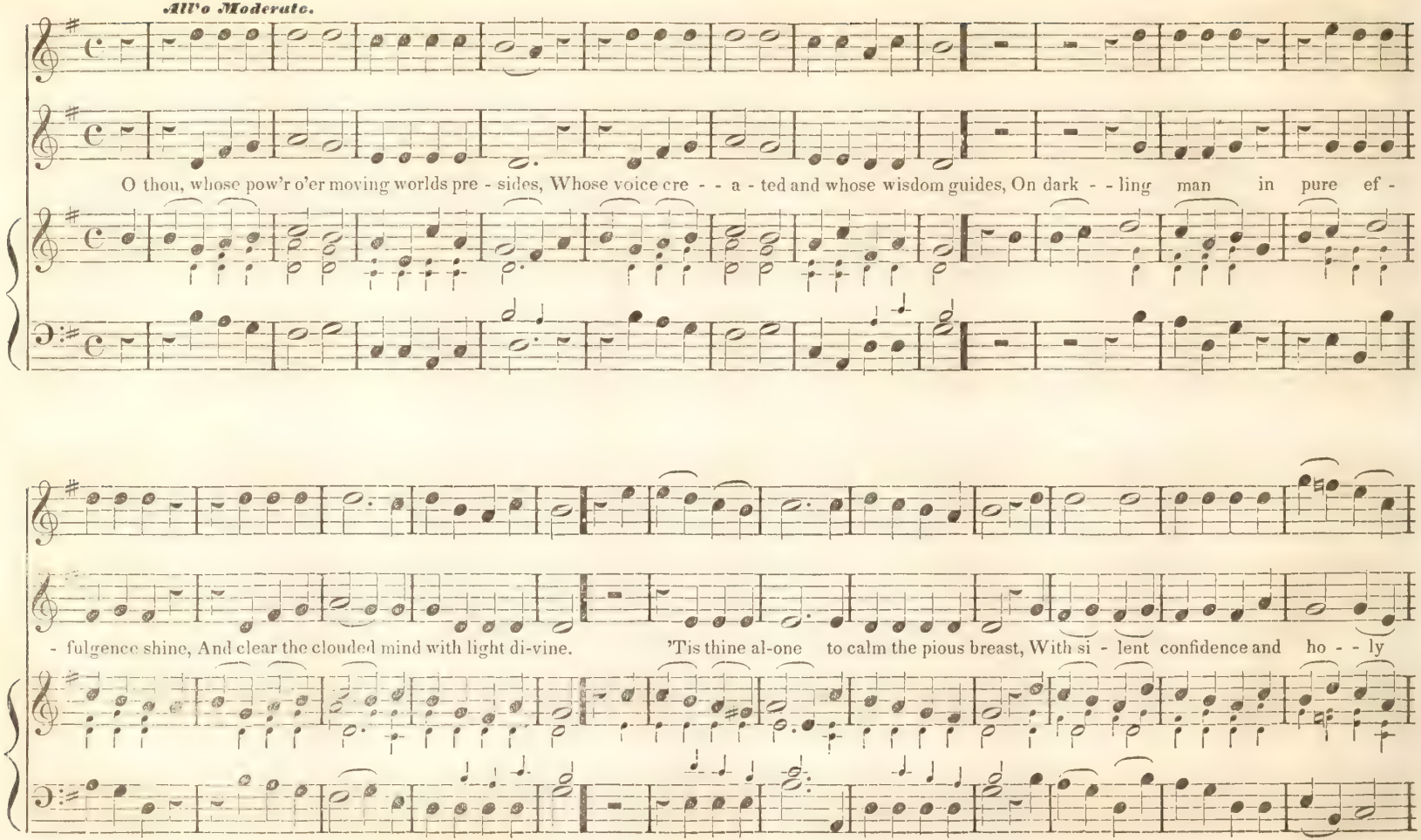
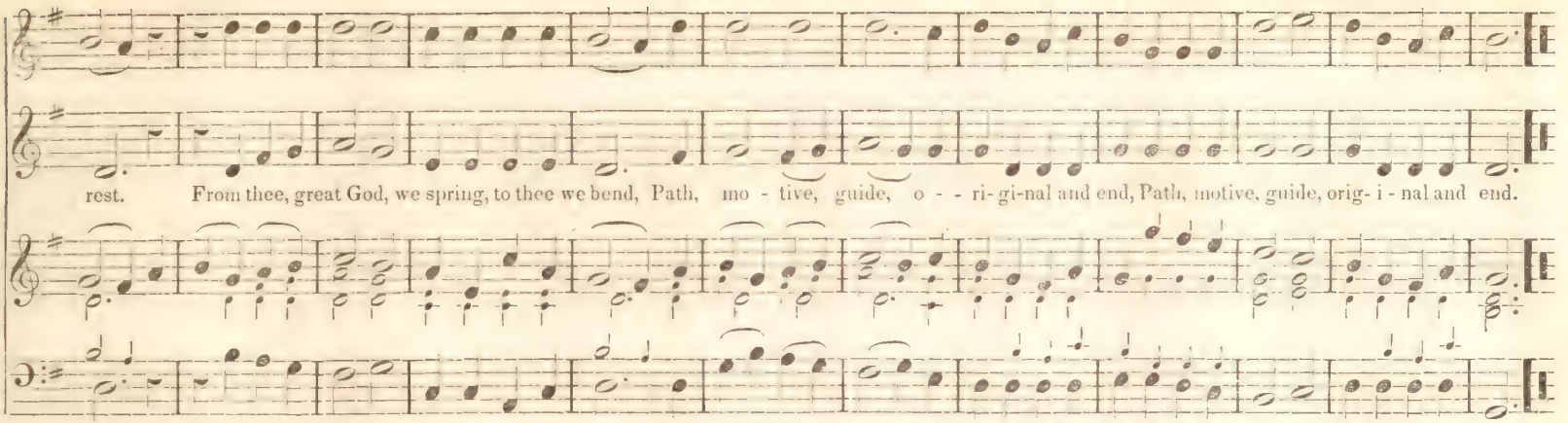
J. WHITAKER.

Moderato.



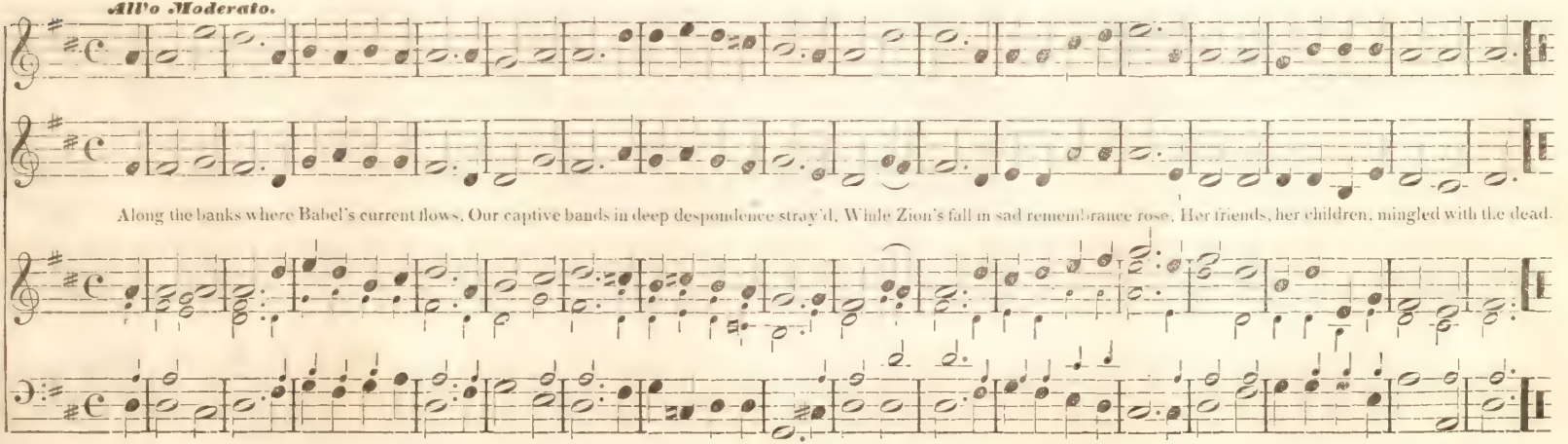
N. B.—This is among the first Tunes set to metrical Psalms, printed at Strasburgh, 1545.

DR. JOHNSON'S HYMN. P. M. 10s. (DOUBLE.)

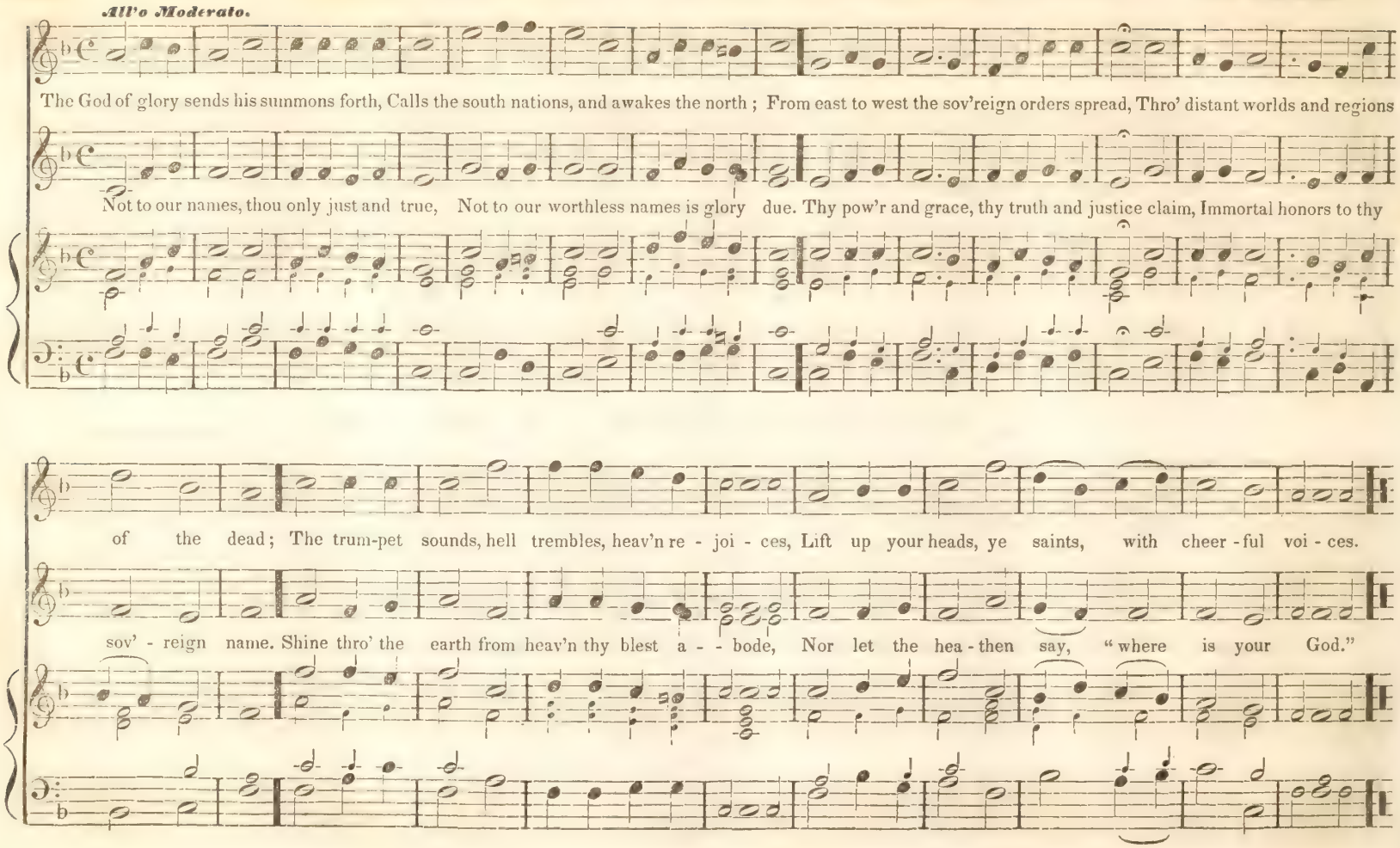
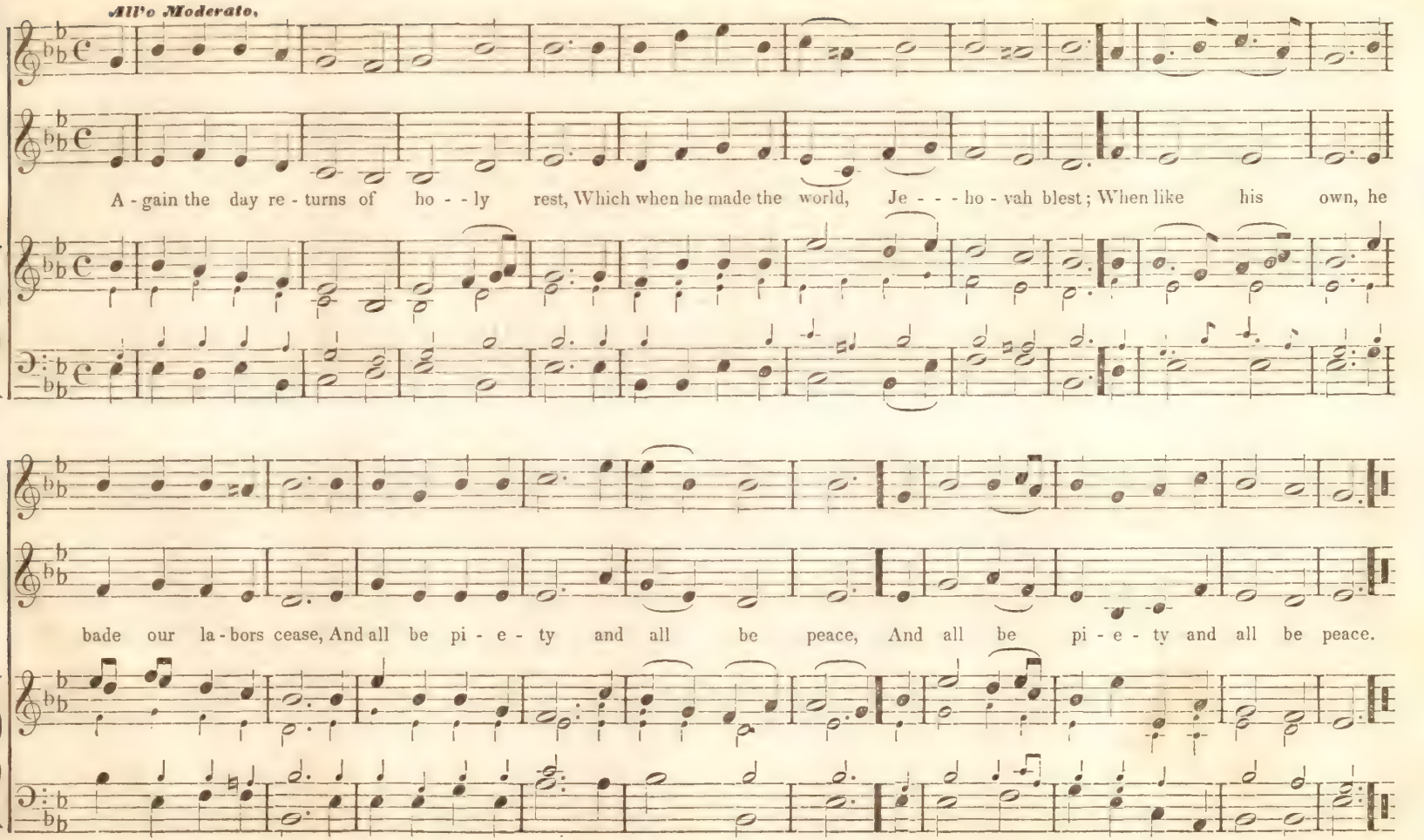
J. WHITAKER.



A. TURNER'S HYMN. P. M. 10s.

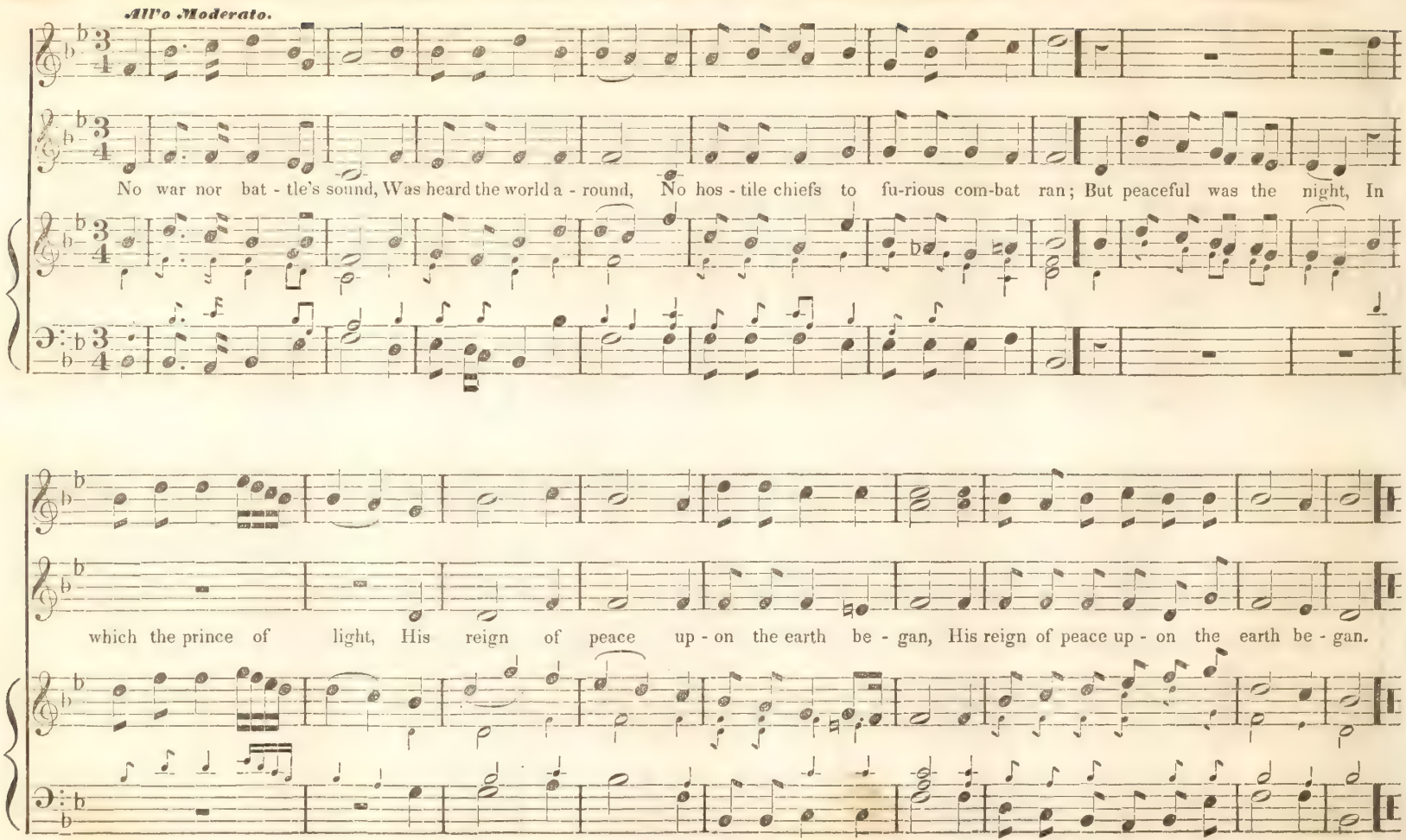
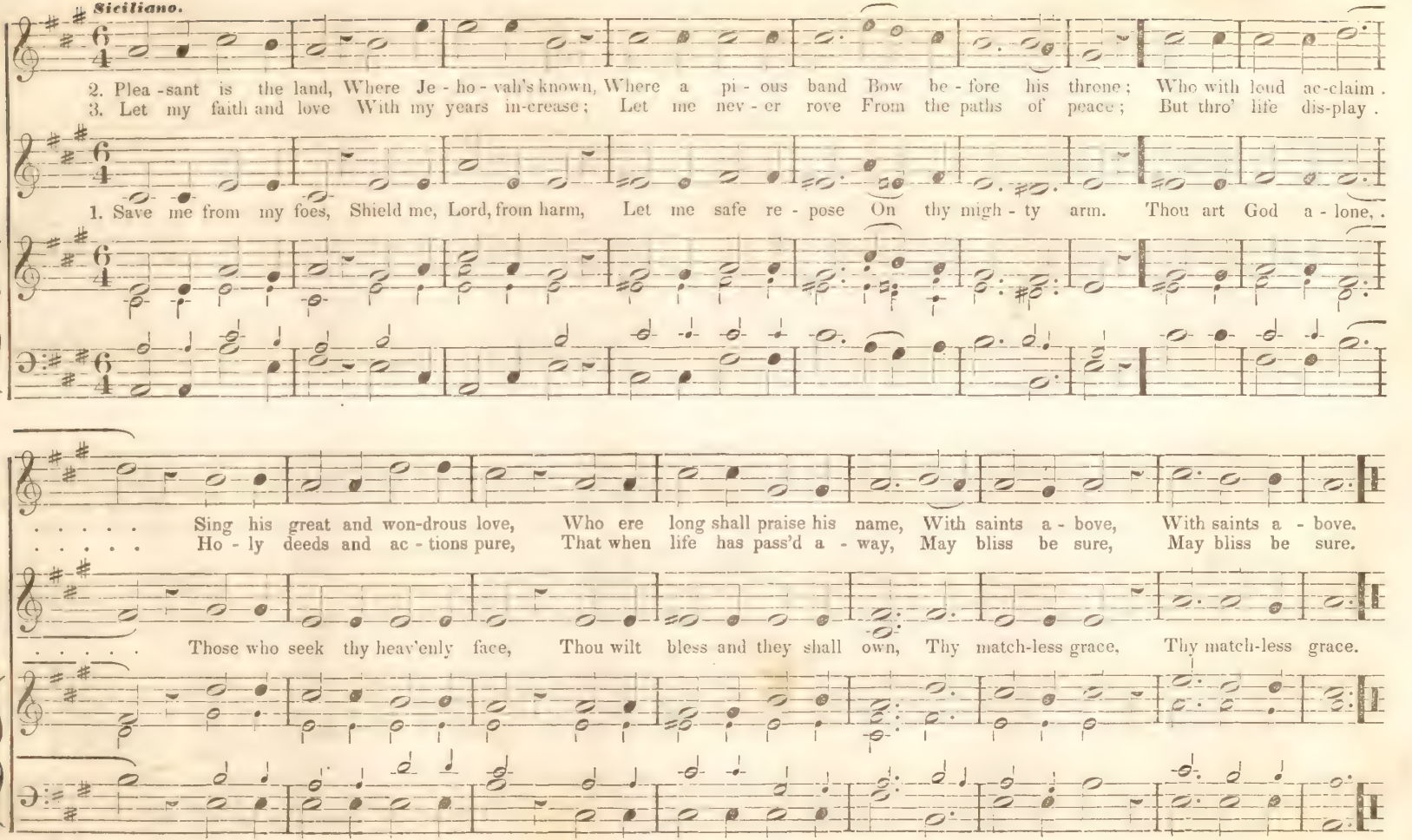
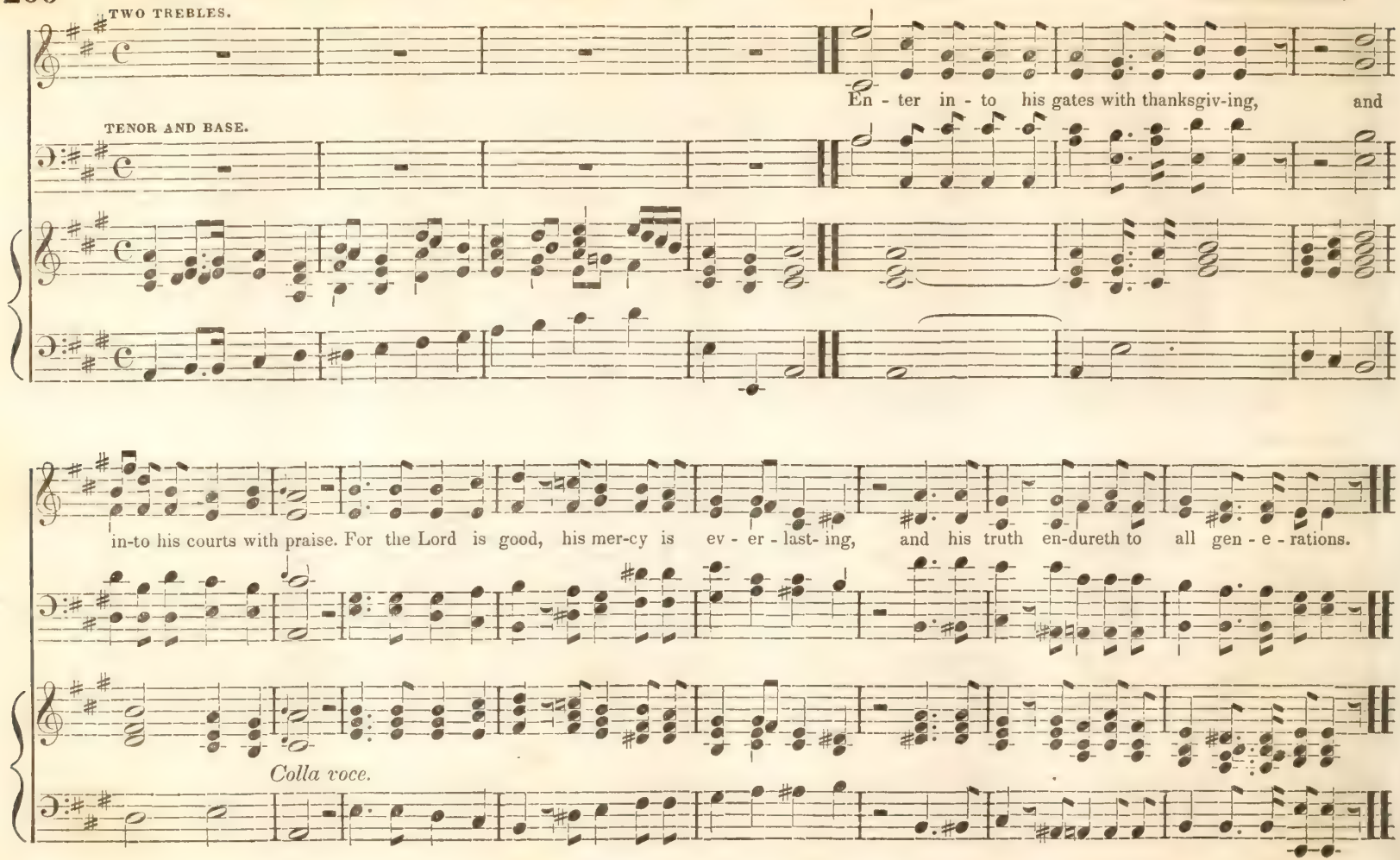
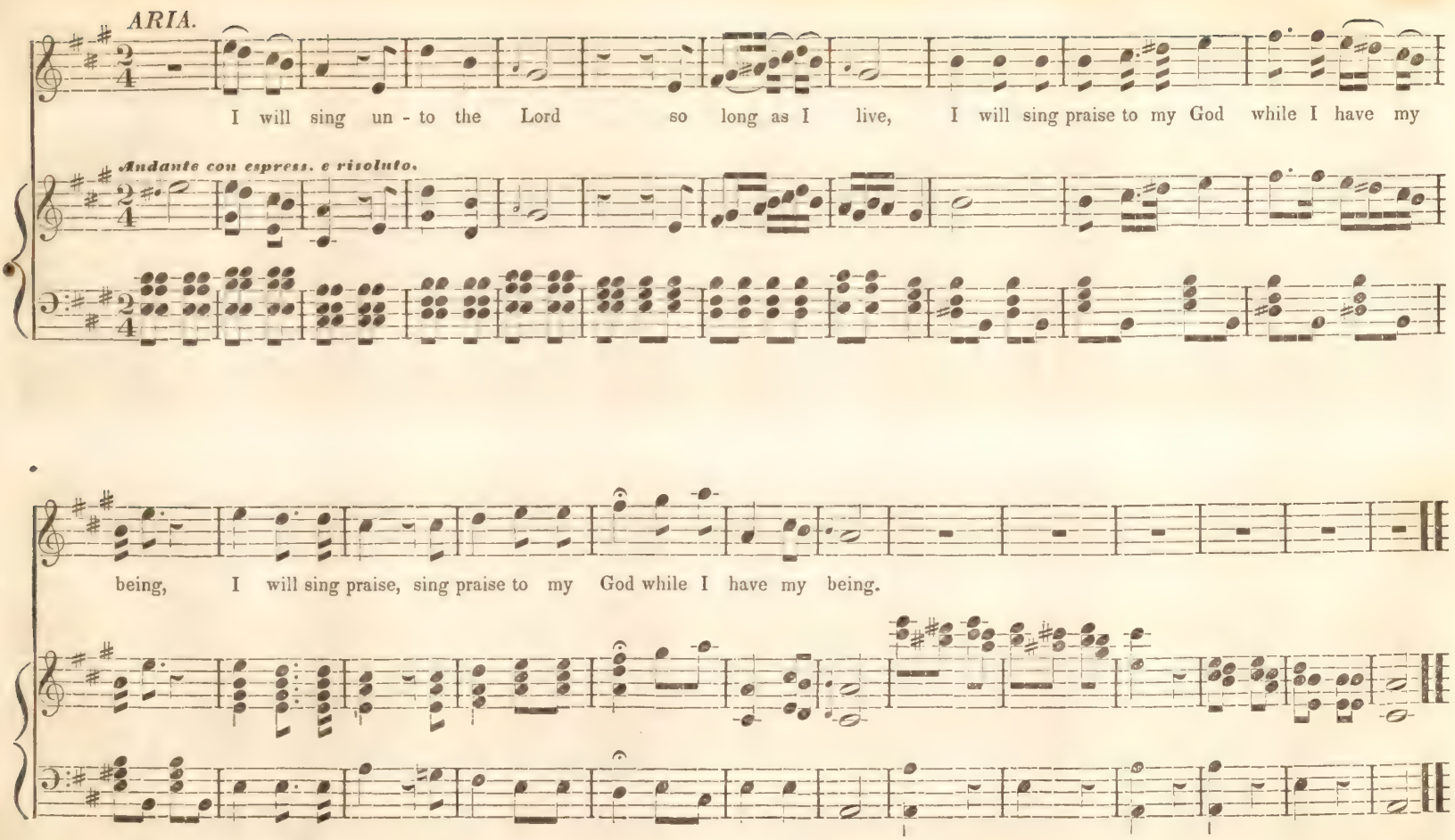
L. MARSHALL.



WRENTHAM. P. M. 10s—or 10s & 11s. 6 lines.

WM. BILLINGS.

All'o Moderato.
A - gain the day re - turns of ho - - ly rest, Which when he made the world, Je - - - ho - vah blest; When like his own, he
bade our la - bors cease, And all be pi - e - ty and all be peace, And all be pi - e - ty and all be peace.

COURTNEY. P. M. 6, 6, 10.

B. BROWN.

Siciliano.
2. Plea - sant is the land, Where Je - ho - vah's known, Where a pi - ous band Bow be - fore his throne; Who with loud ac-claim.
3. Let my faith and love With my years in-crease; Let me nev - er rove From the paths of peace; But thro' life dis-play.
1. Save me from my foes, Shield me, Lord, from harm, Let me safe re - pose On thy migh - ty arm. Thou art God a - lone,.
Sing his great and won-drous love, Who ere long shall praise his name, With saints a - bove, With saints a - bove.
Ho - ly deeds and ac - tions pure, That when life has pass'd a - way, May bliss be sure, May bliss be sure.
Those who seek thy heav'enly face, Thou wilt bless and they shall own, Thy match-less grace, Thy match-less grace.

TWO TREBLES.
En - ter in - to his gates with thanksgiv-ing, and
TENOR AND BASE.
in-to his courts with praise. For the Lord is good, his mer-cy is ev - er - last- ing, and his truth en-dureth to all gen - e - rations.
Colla voce.

ARIA.
I will sing un - to the Lord so long as I live, I will sing praise to my God while I have my
Andante con espress. e risoluto.
being, I will sing praise, sing praise to my God while I have my being.

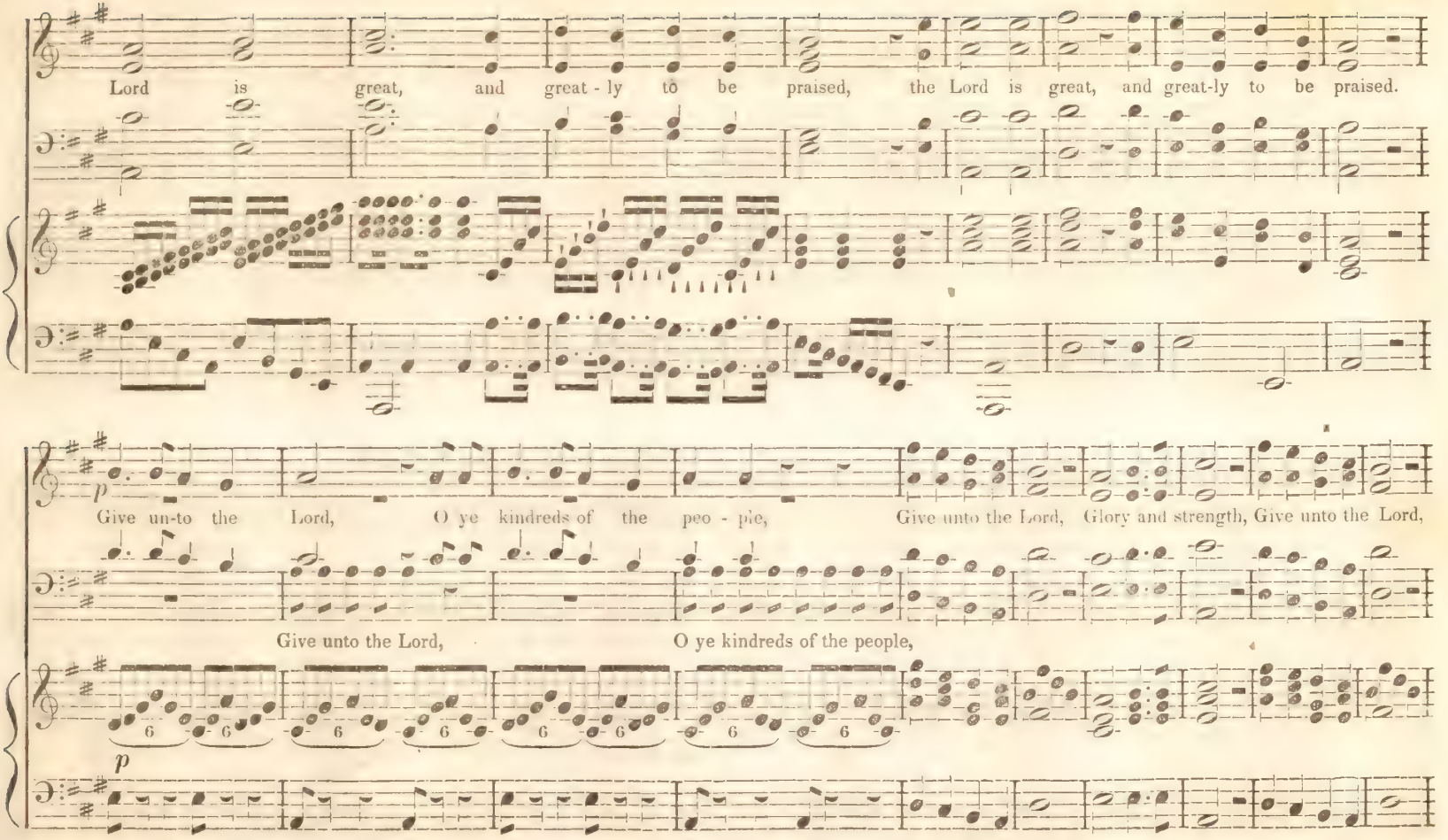
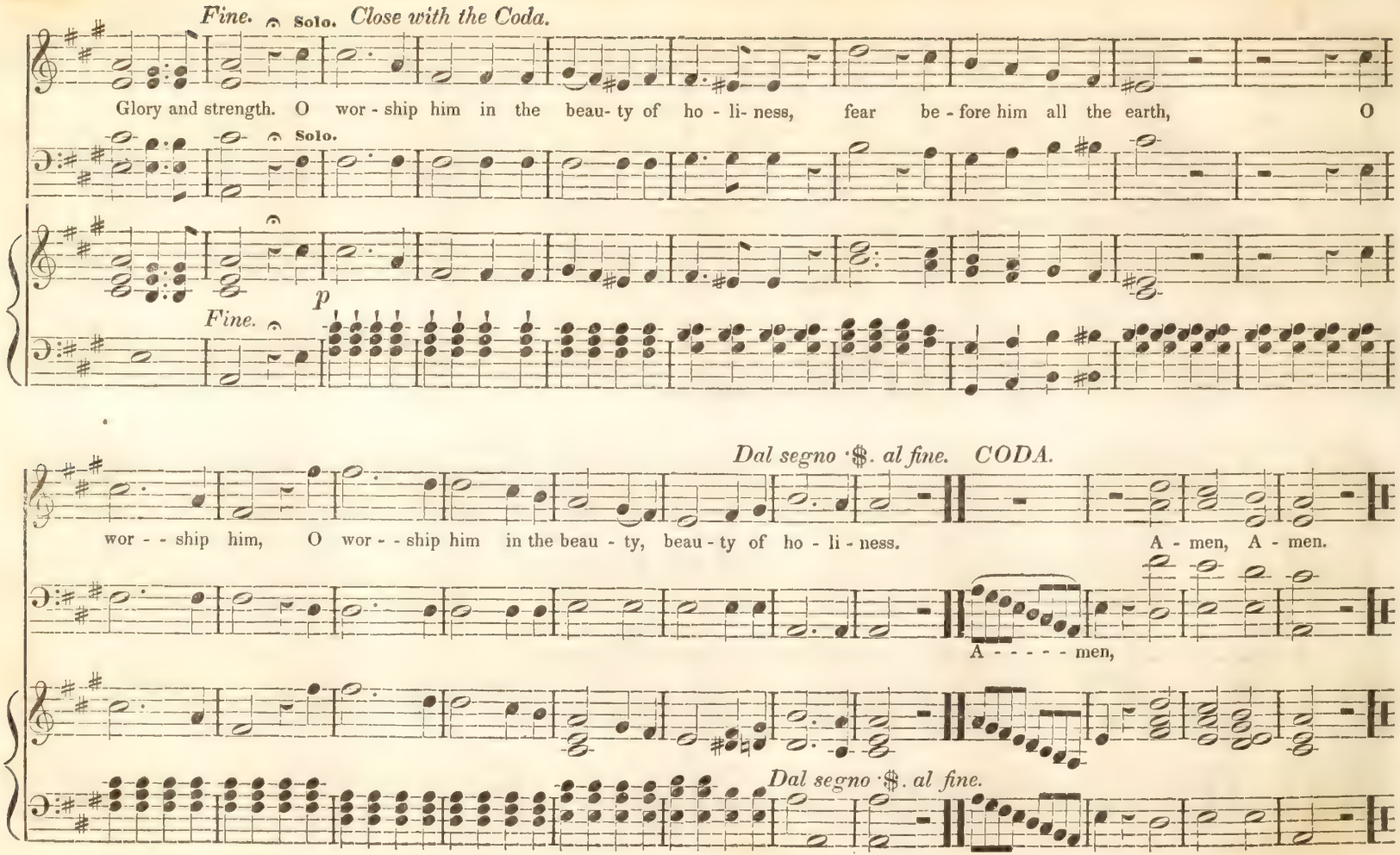
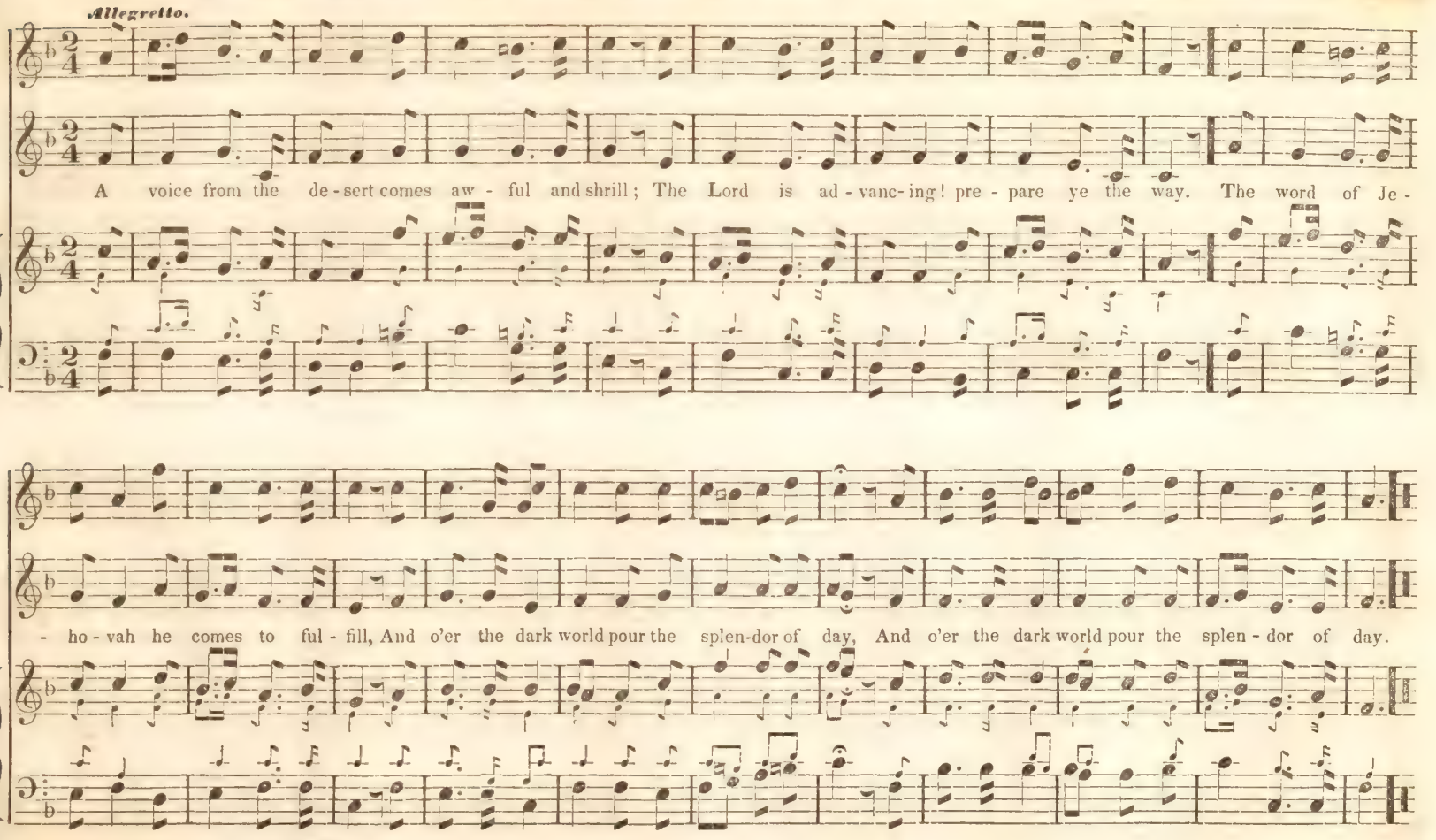
TRIO, Tenor, Treble and Bass.

Minore Largo.

O Lord, how ma-ni- fold are thy works! in wis - dom hast thou made them all, the earth is full of thy rich- es.

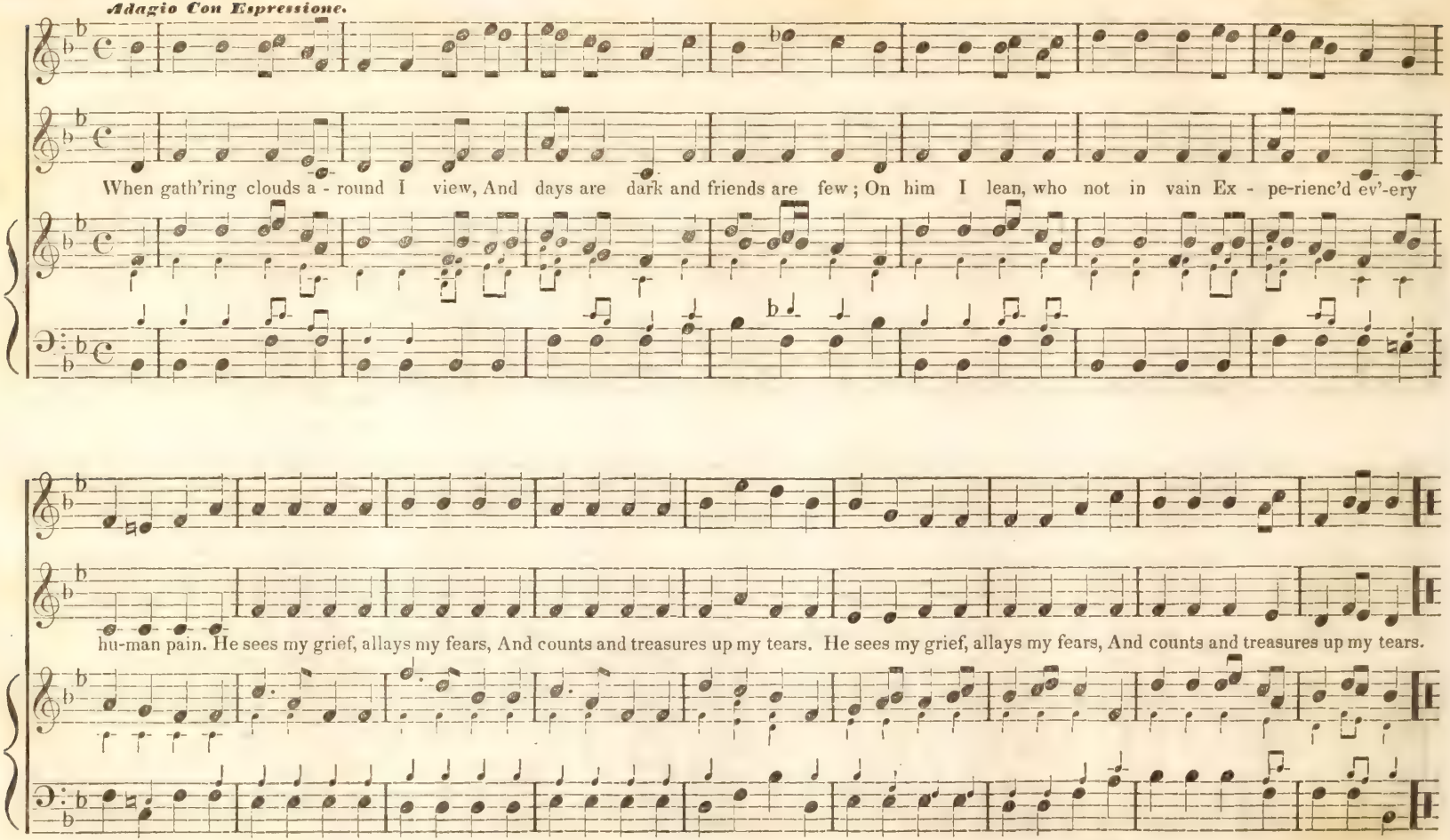
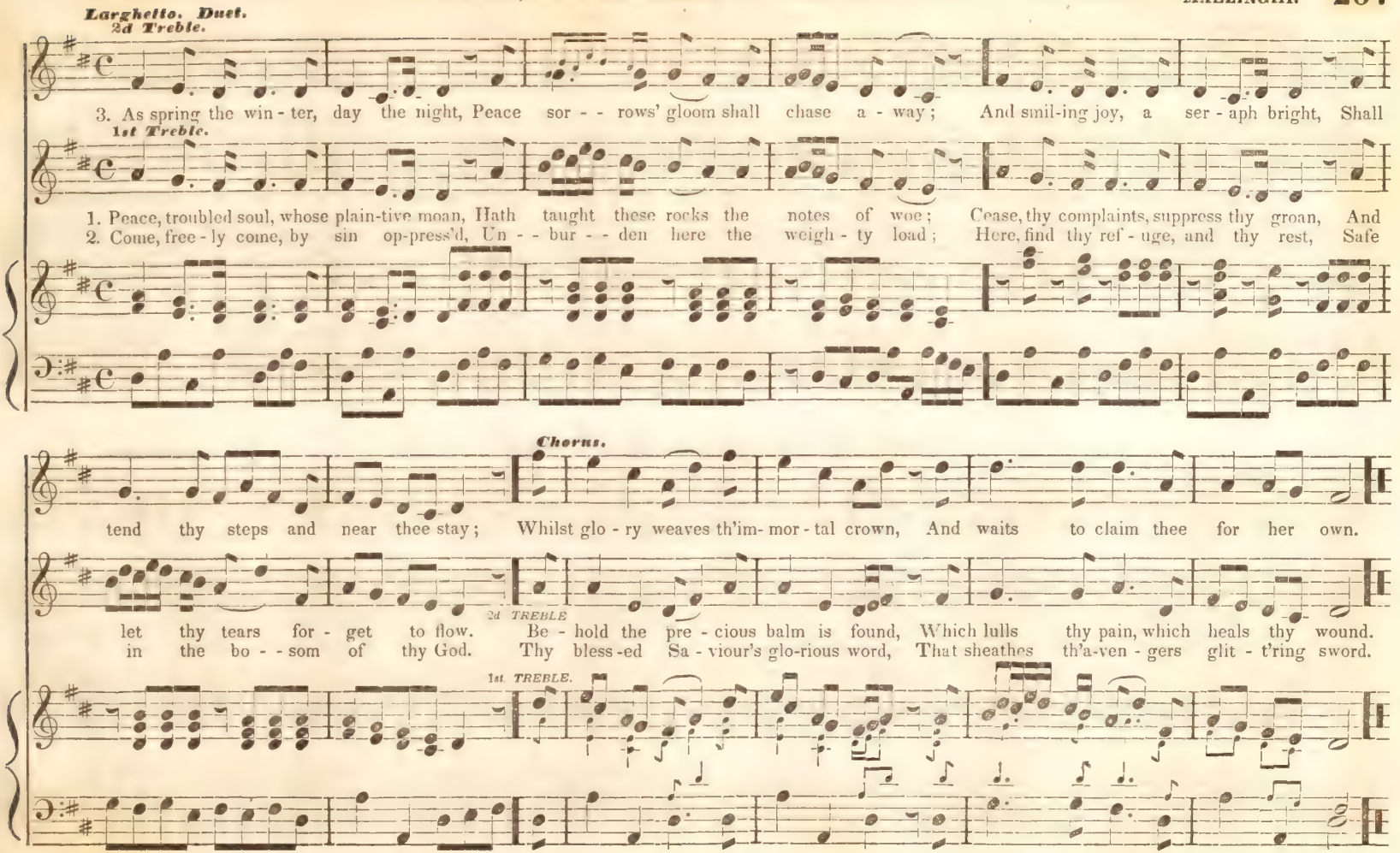
Largo.

The

Allegro Moderato.

Lord is great, and great - ly to be praised, the Lord is great, and great-ly to be praised.
p
Give un-to the Lord, O ye kindreds of the peo - ple, Give unto the Lord, Glory and strength, Give unto the Lord,
Give unto the Lord, O ye kindreds of the people,
6 6 6 6 6 6 6 6
p

Fine.
Solo.
Close with the Coda.
Glory and strength. O wor - ship him in the beau- ty of ho - li- ness, fear be - fore him all the earth, O
Solo.
p
Fine.
Dal segno 𝄋. al fine. CODA.
wor - - ship him, O wor - - ship him in the beau - ty, beau - ty of ho - li - ness.
A - men, A - men.
A - - - - - men,
Dal segno 𝄋. al fine.

Allegretto.
A voice from the de-sert comes aw-ful and shrill; The Lord is ad-vanc-ing! pre-pare ye the way. The word of Je-
-ho-vah he comes to ful-fill, And o'er the dark world pour the splen-dor of day, And o'er the dark world pour the splen-dor of day.

"When gath'ring clouds around I view." L. M. 6 or 8 lines.

MEYER.

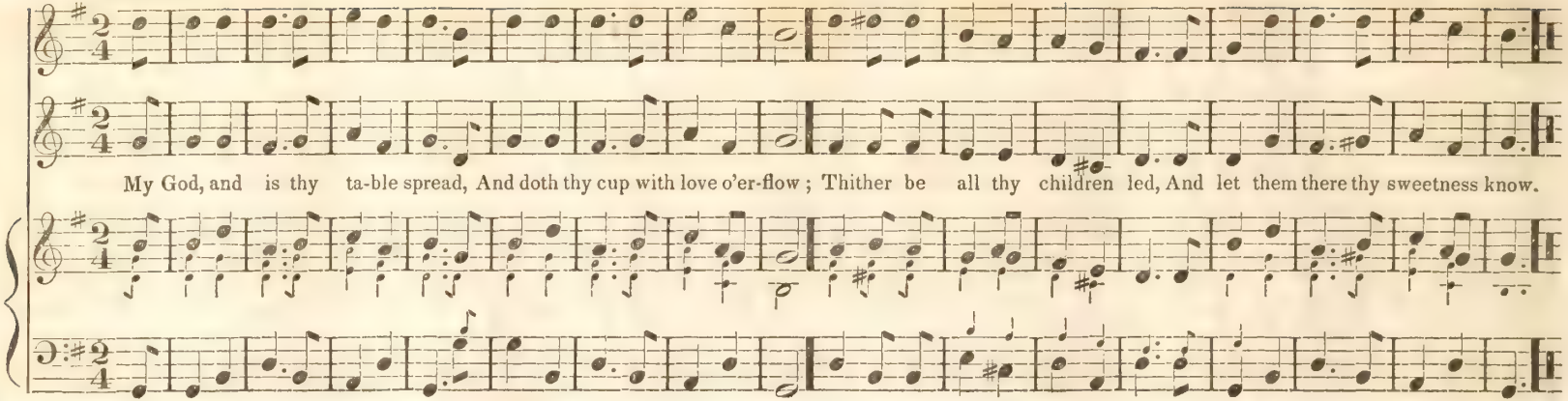
Adagio Con Espressione.

Larghetto. Duet.
2d Treble.
3. As spring the win - ter, day the night, Peace sor - - rows' gloom shall chase a - way; And smil-ing joy, a ser - aph bright, Shall
1st Treble.
1. Peace, troubled soul, whose plain-tive moan, Hath taught these rocks the notes of woe; Cease, thy complaints, suppress thy groan, And
2. Come, free - ly come, by sin op-press'd, Un - - bur - - den here the weigh - ty load; Here, find thy ref - uge, and thy rest, Safe
Chorus.
tend thy steps and near thee stay; Whilst glo - ry weaves th'im- mor - tal crown, And waits to claim thee for her own.
2d TREBLE
let thy tears for - get to flow. Be - hold the pre - cious balm is found, Which lulls thy pain, which heals thy wound.
in the bo - - som of thy God. Thy bless-ed Sa - viour's glo-rious word, That sheathes th'a-ven - gers glit - t'ring sword.
1st TREBLE.

"My God, and is thy table spread." L. M.

PLEYEL.

HYMN FOR THE SACRAMENT.

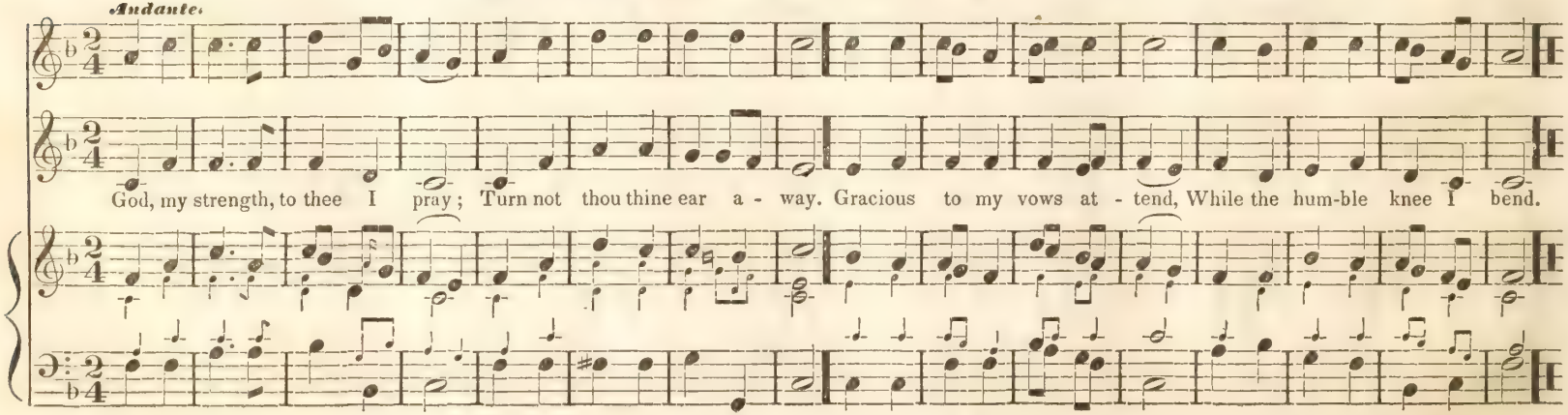
Moderato.

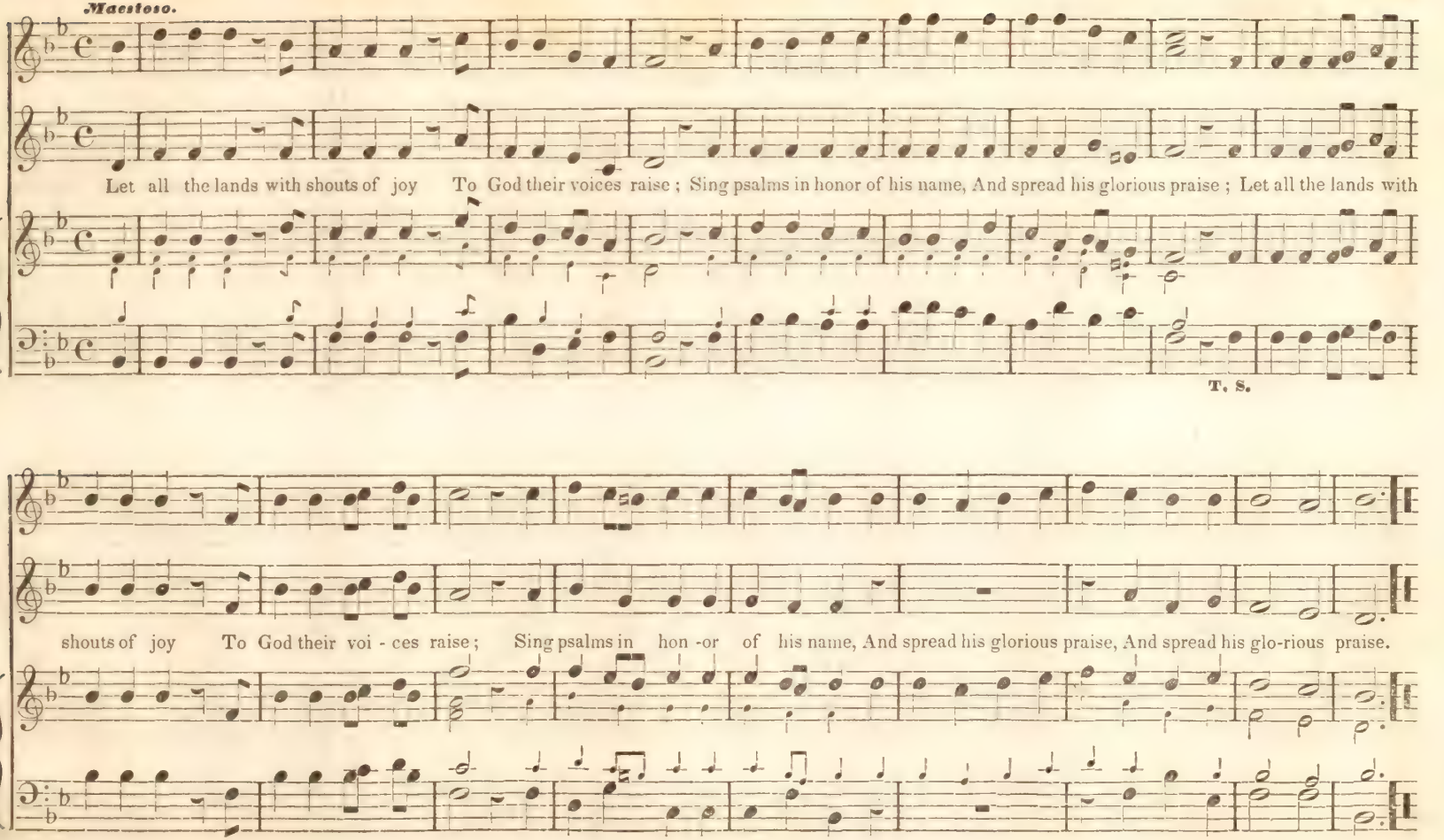
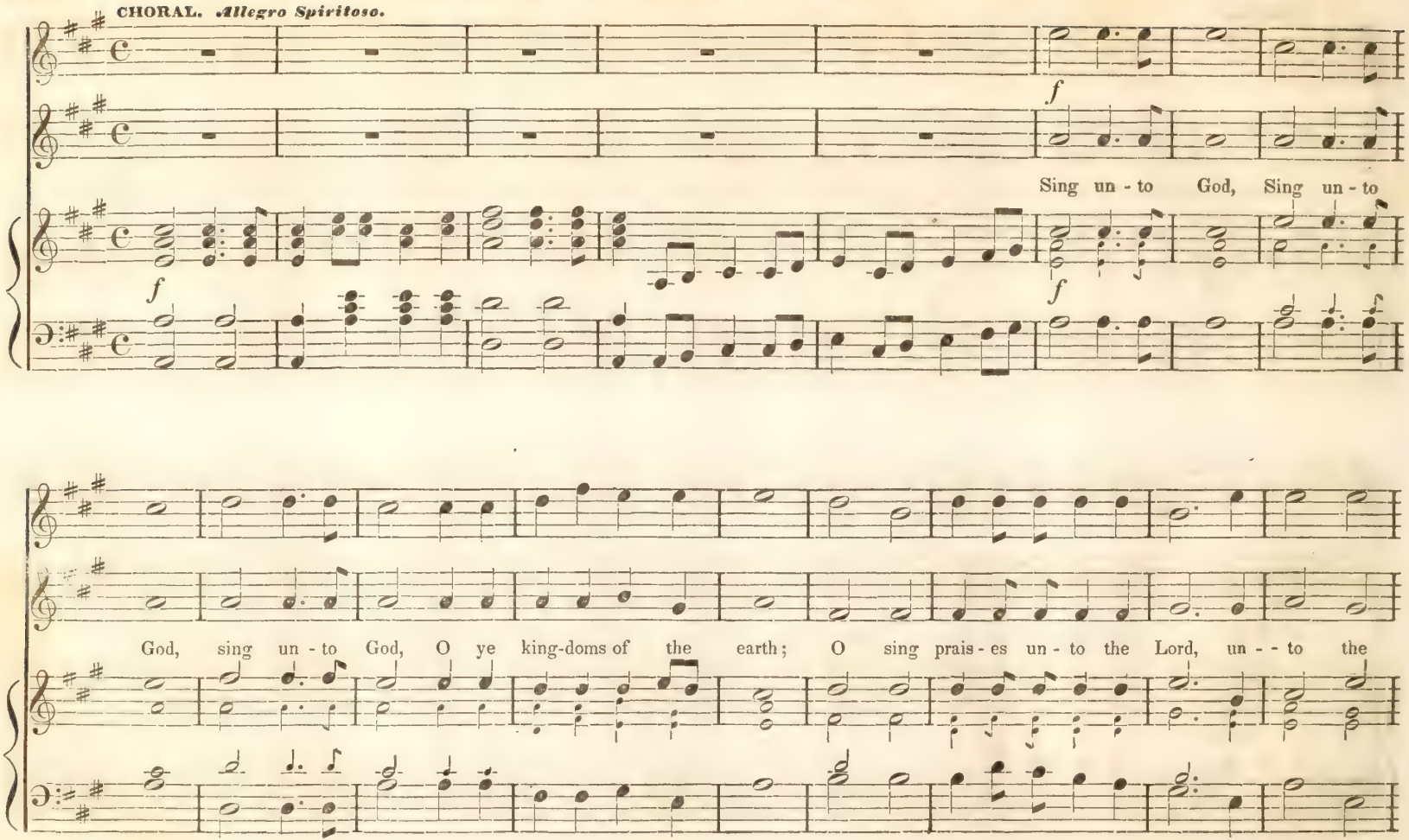
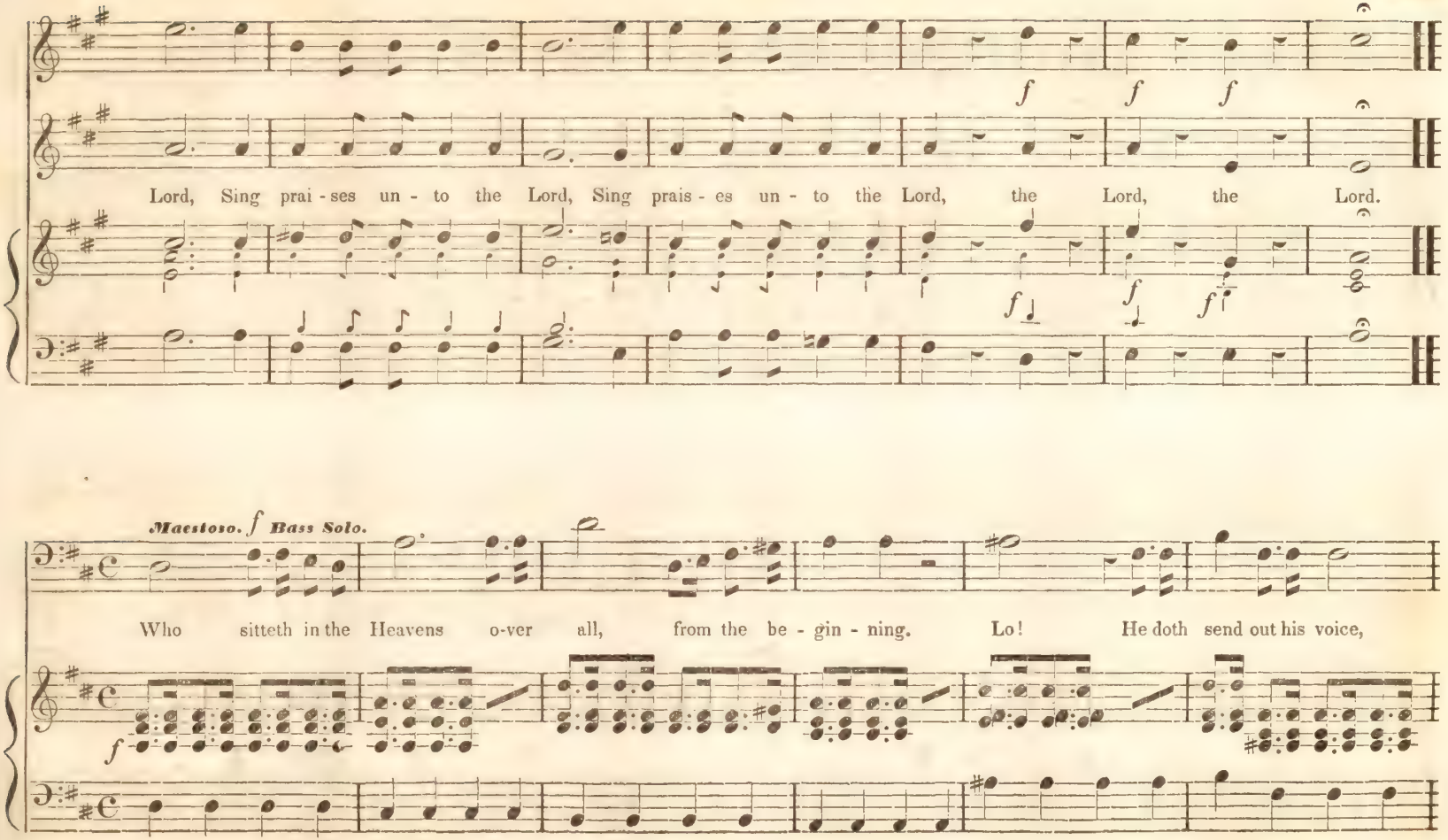
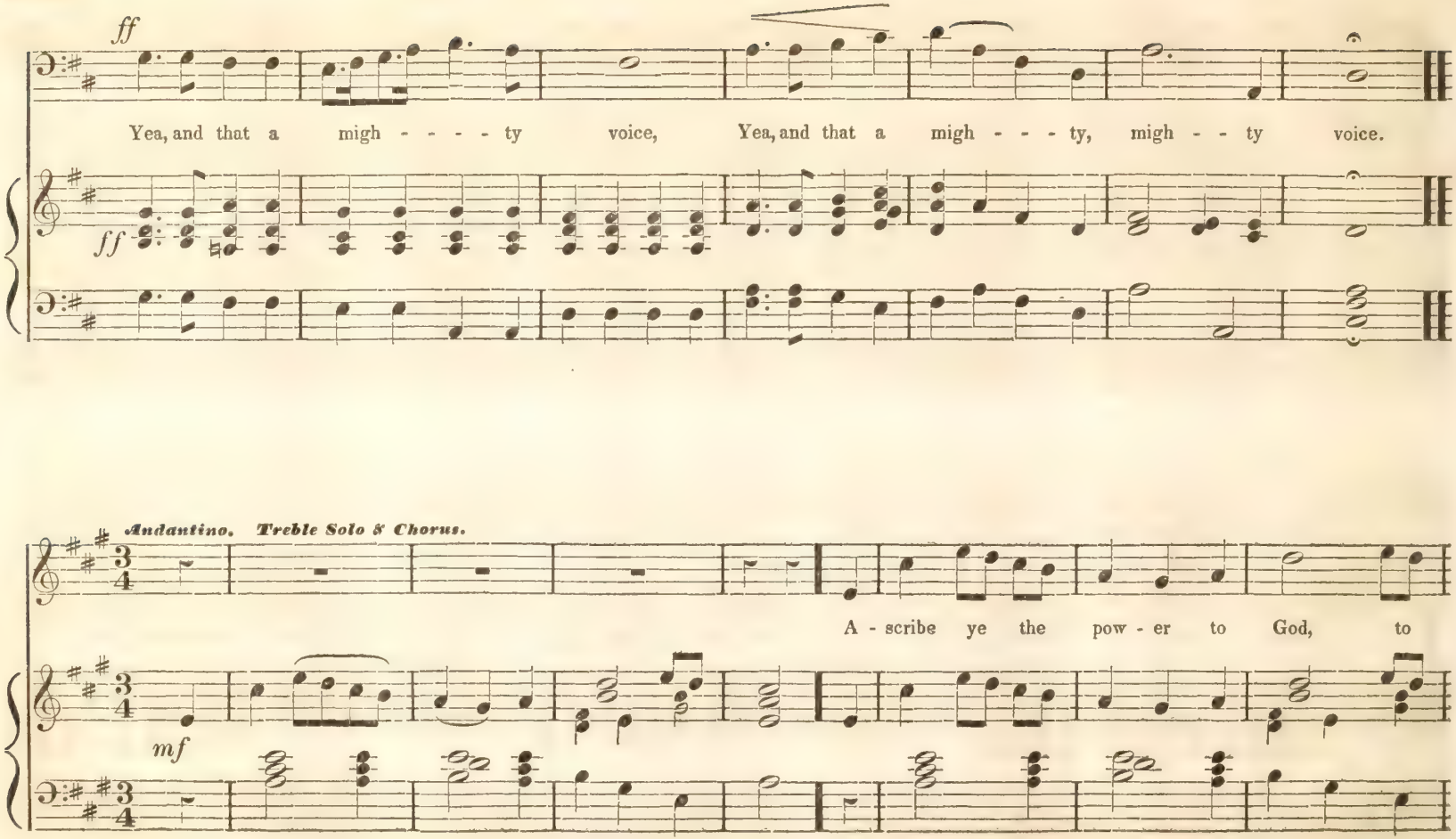


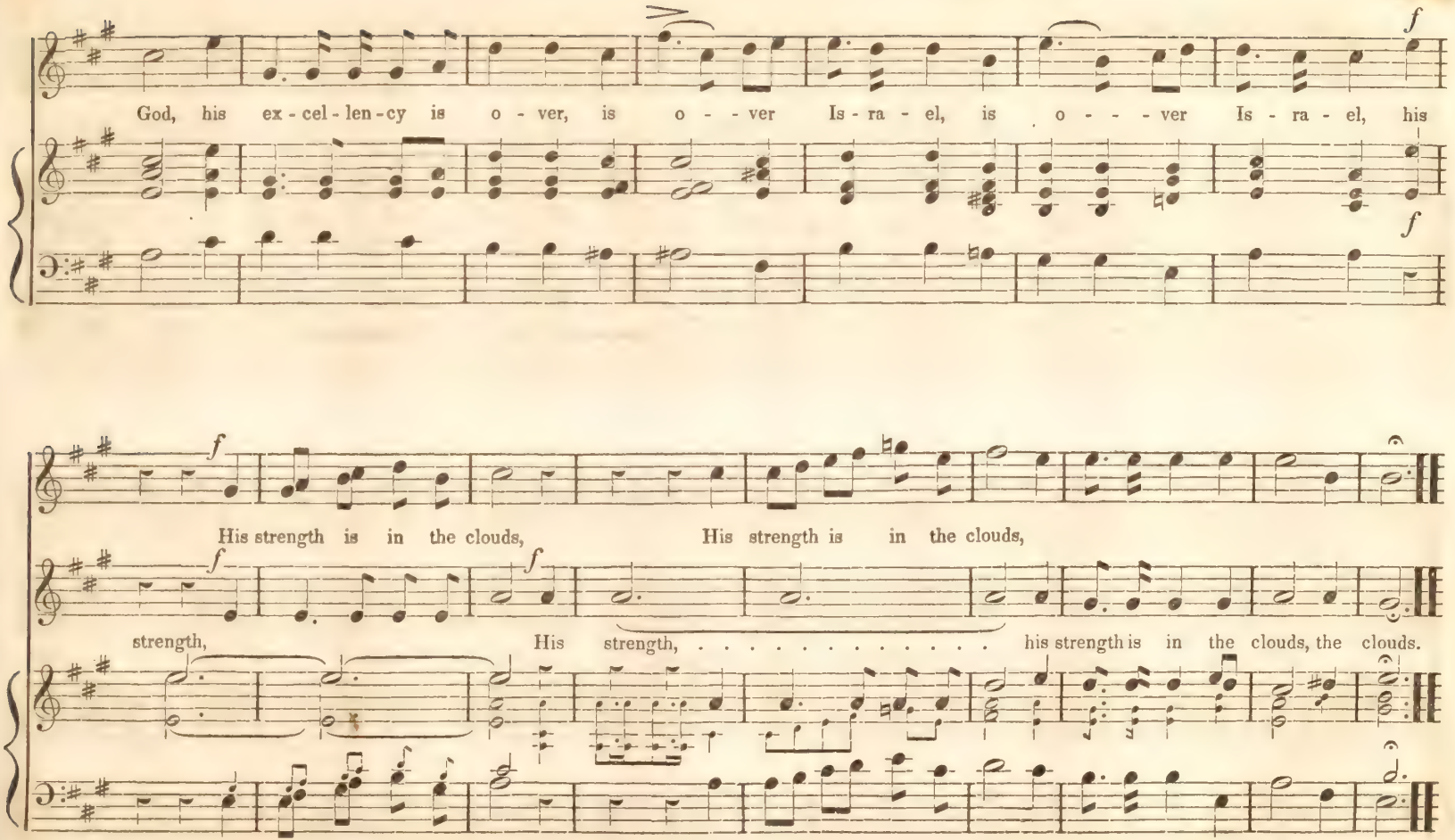
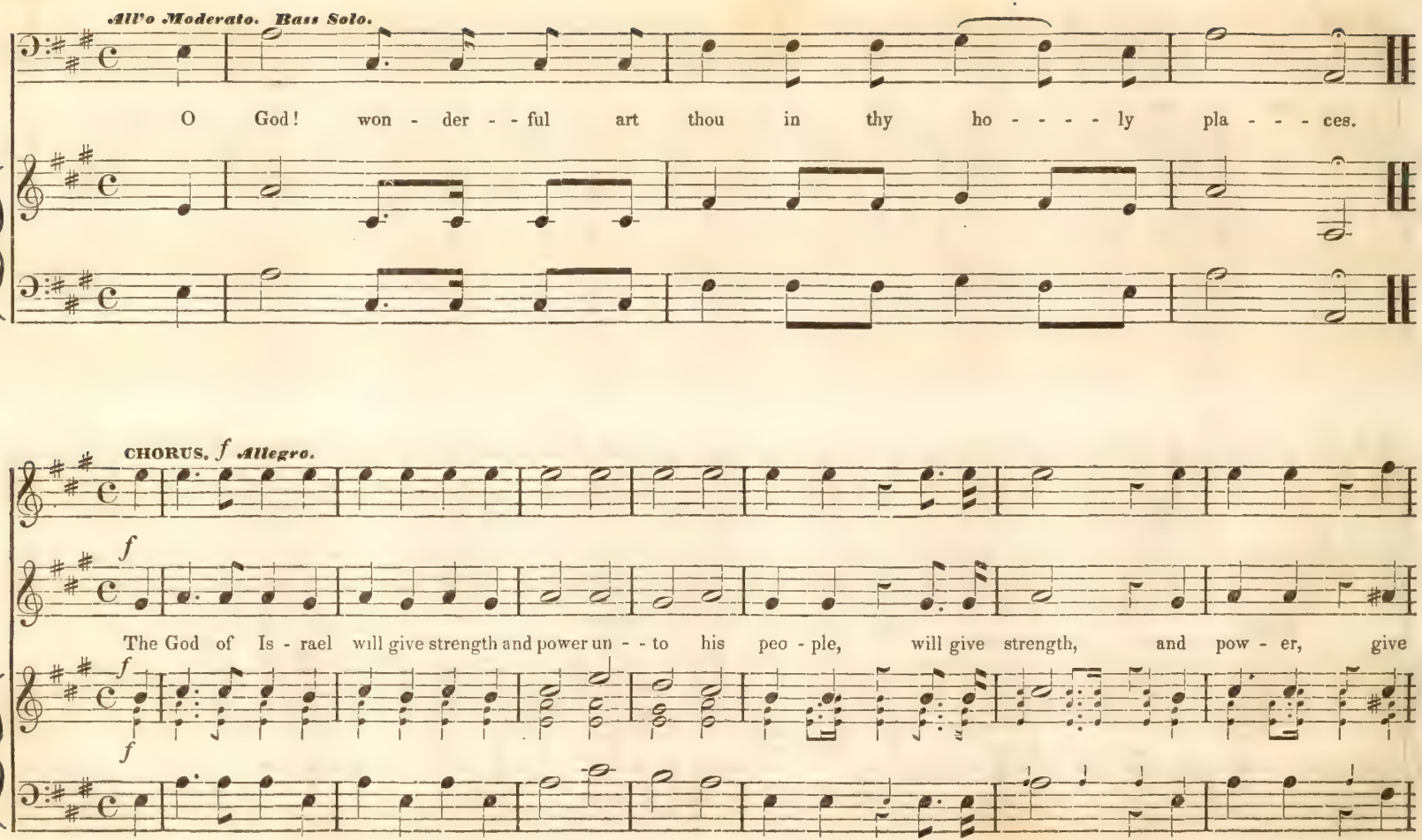
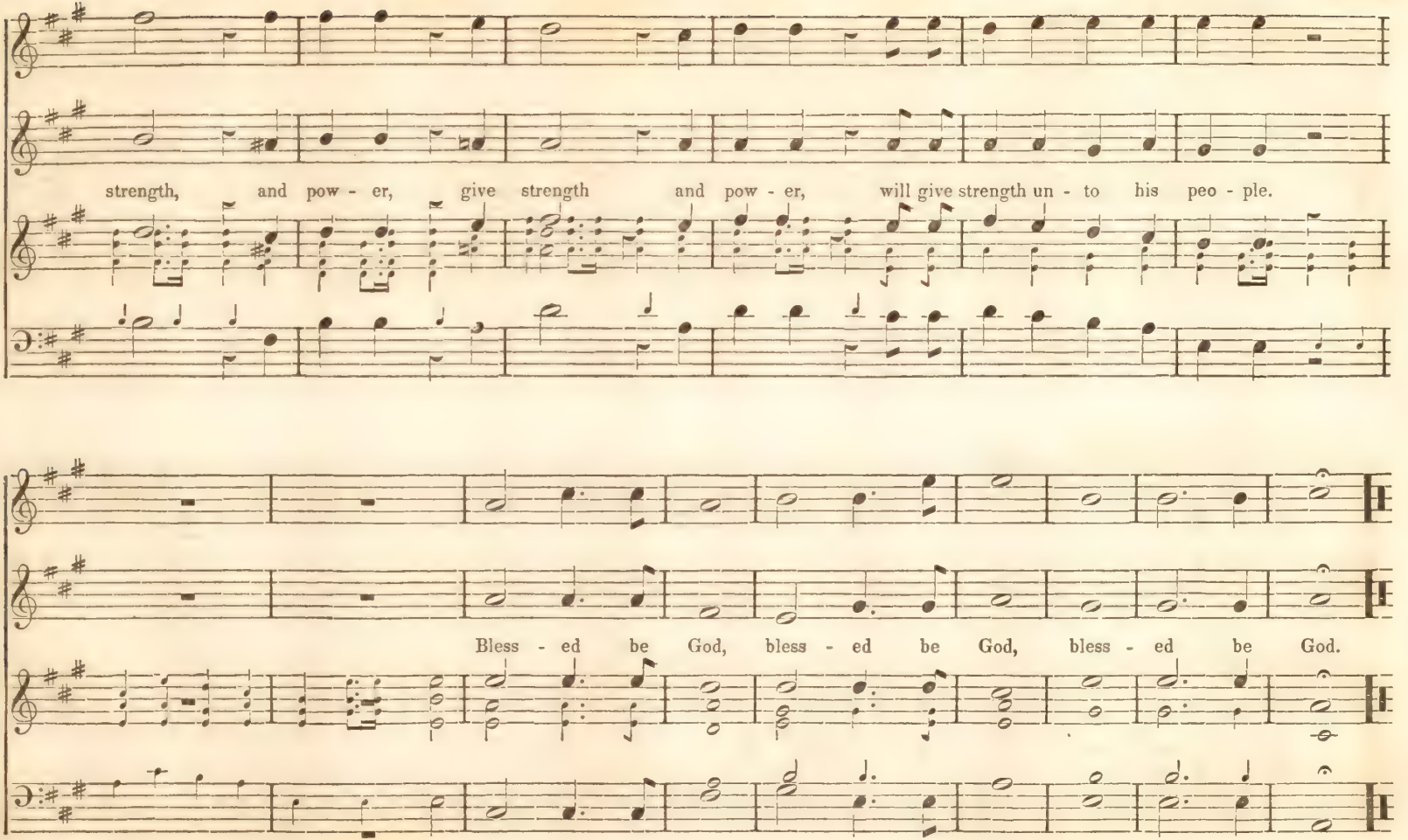
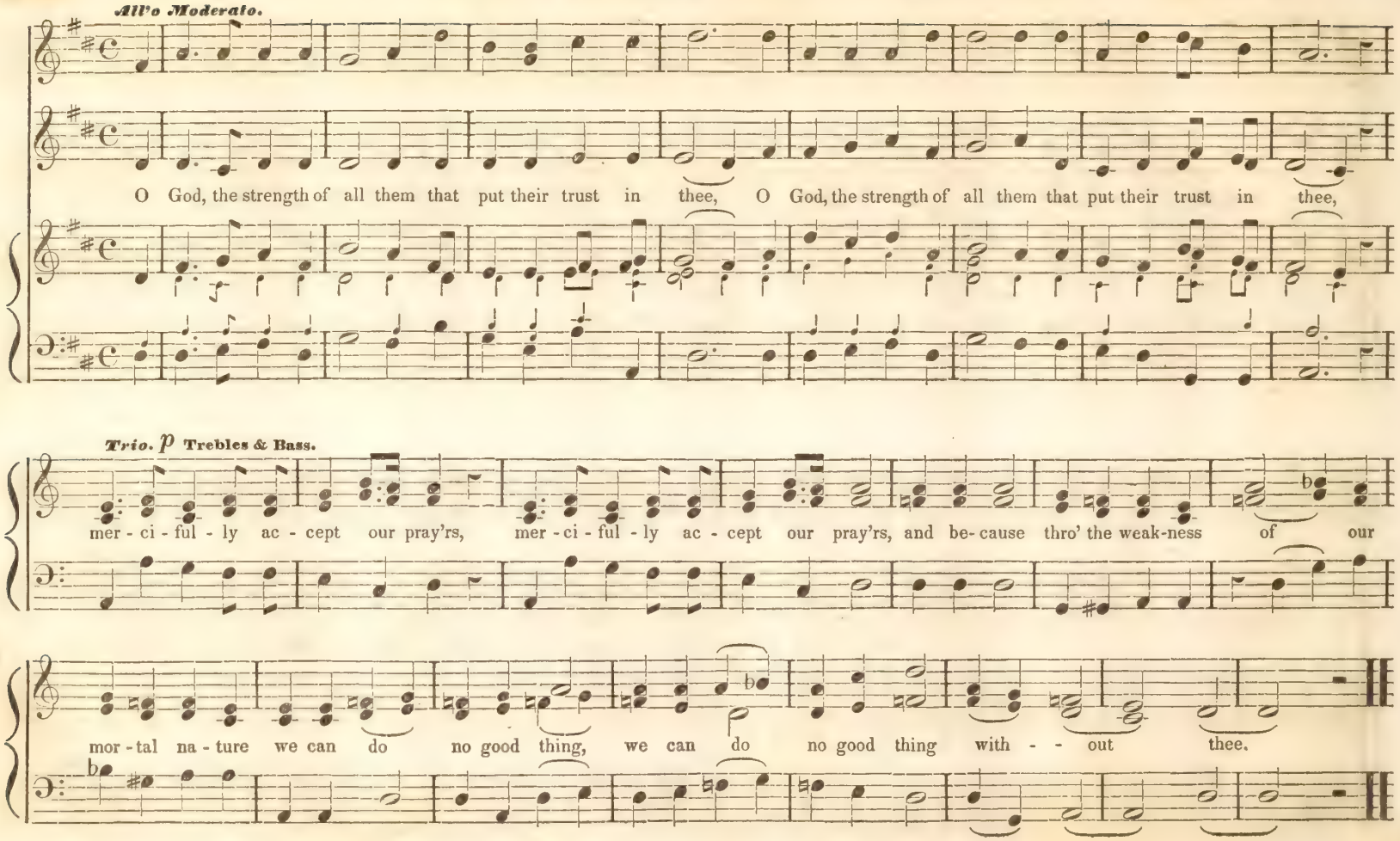
"God, my strength, to thee I pray." 7s.

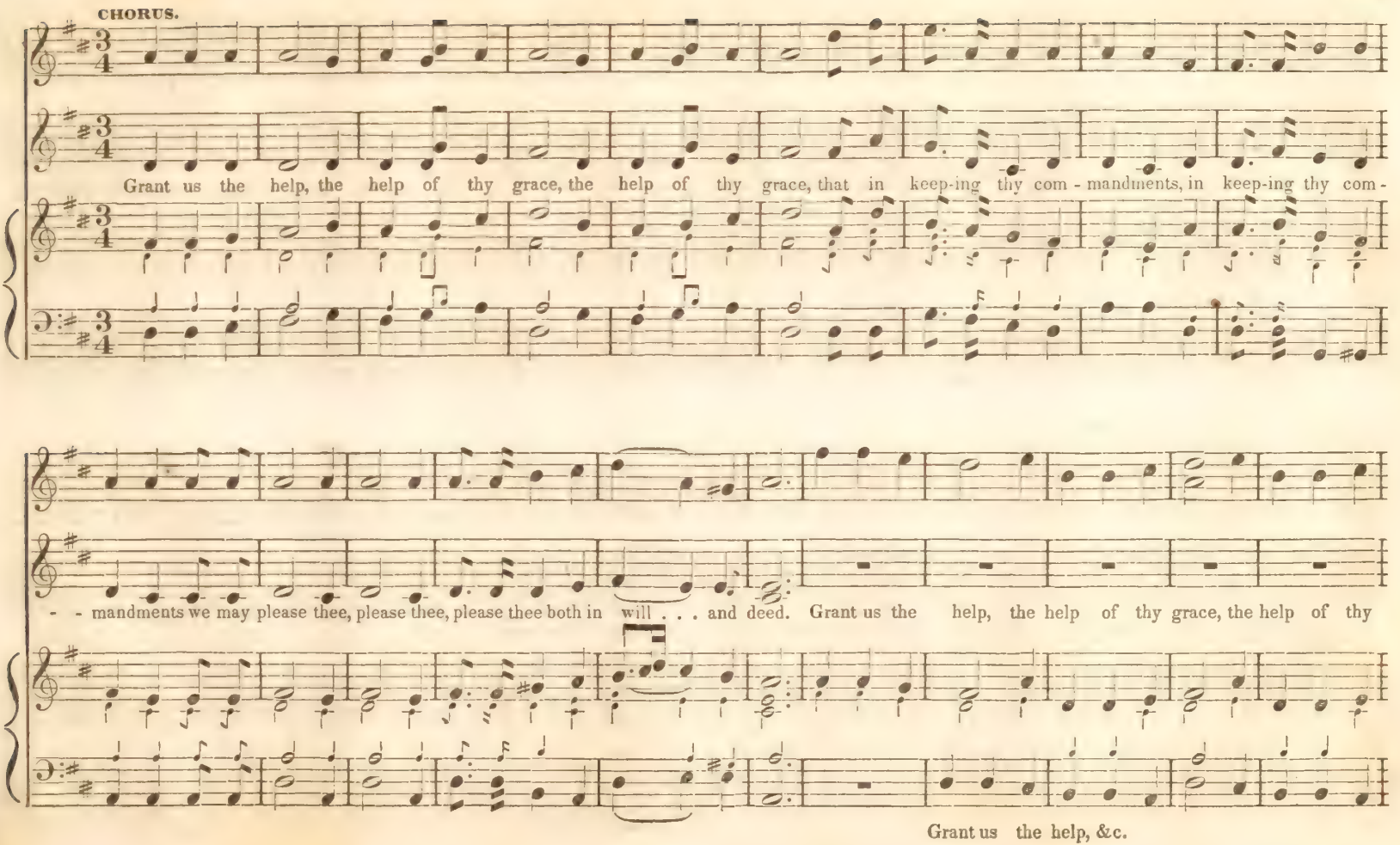
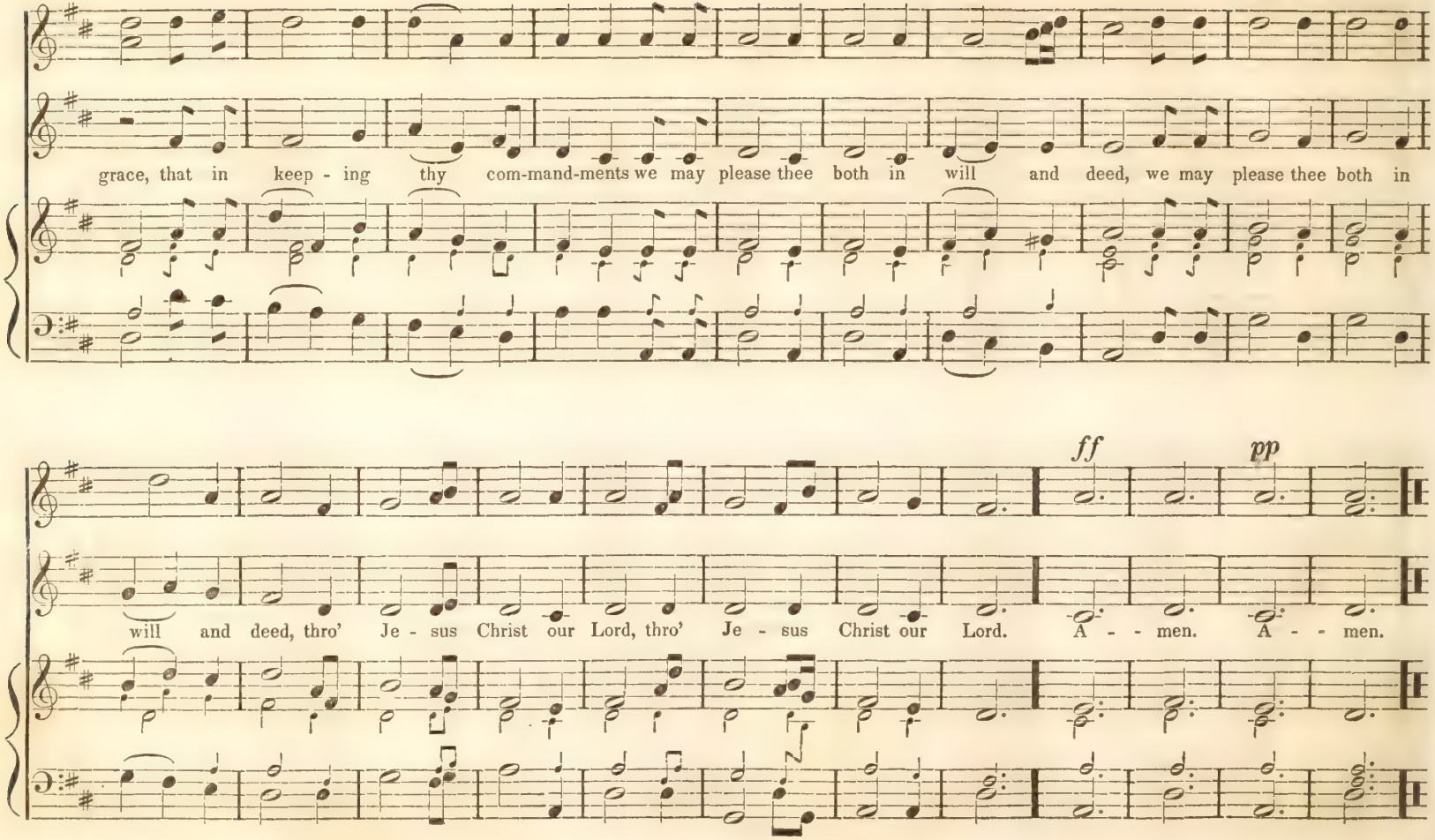
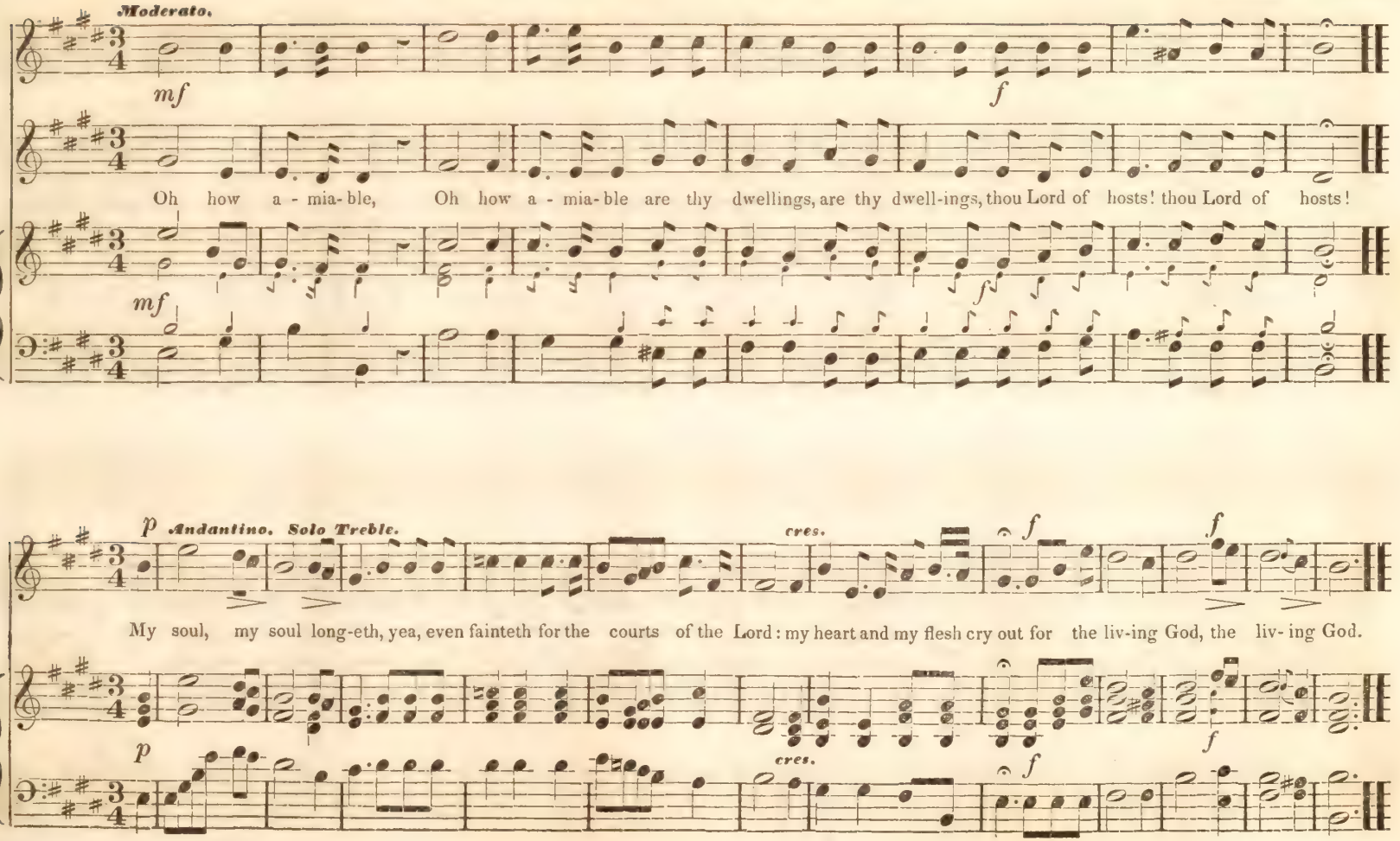
WRANISKY.

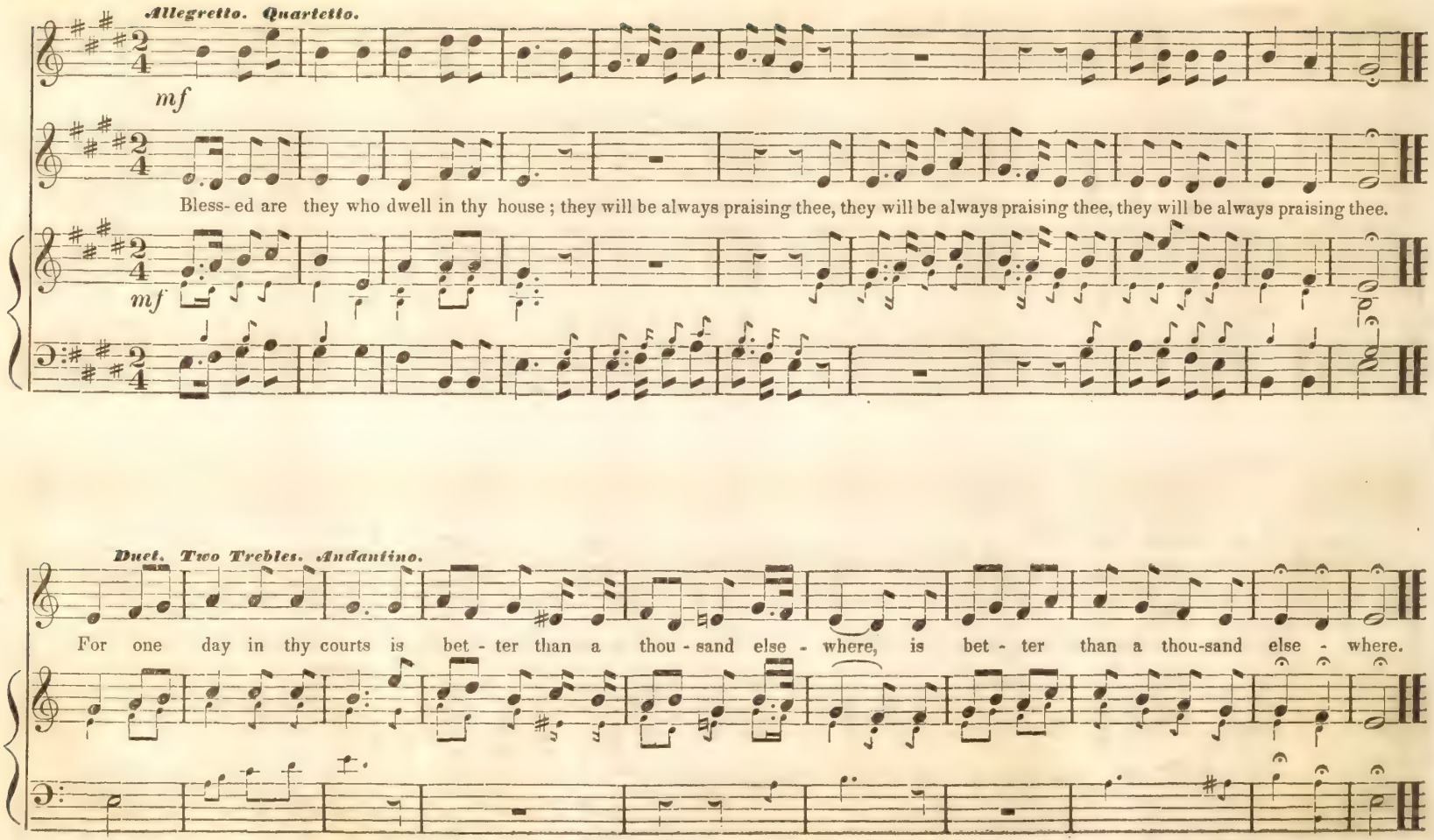
Andante.

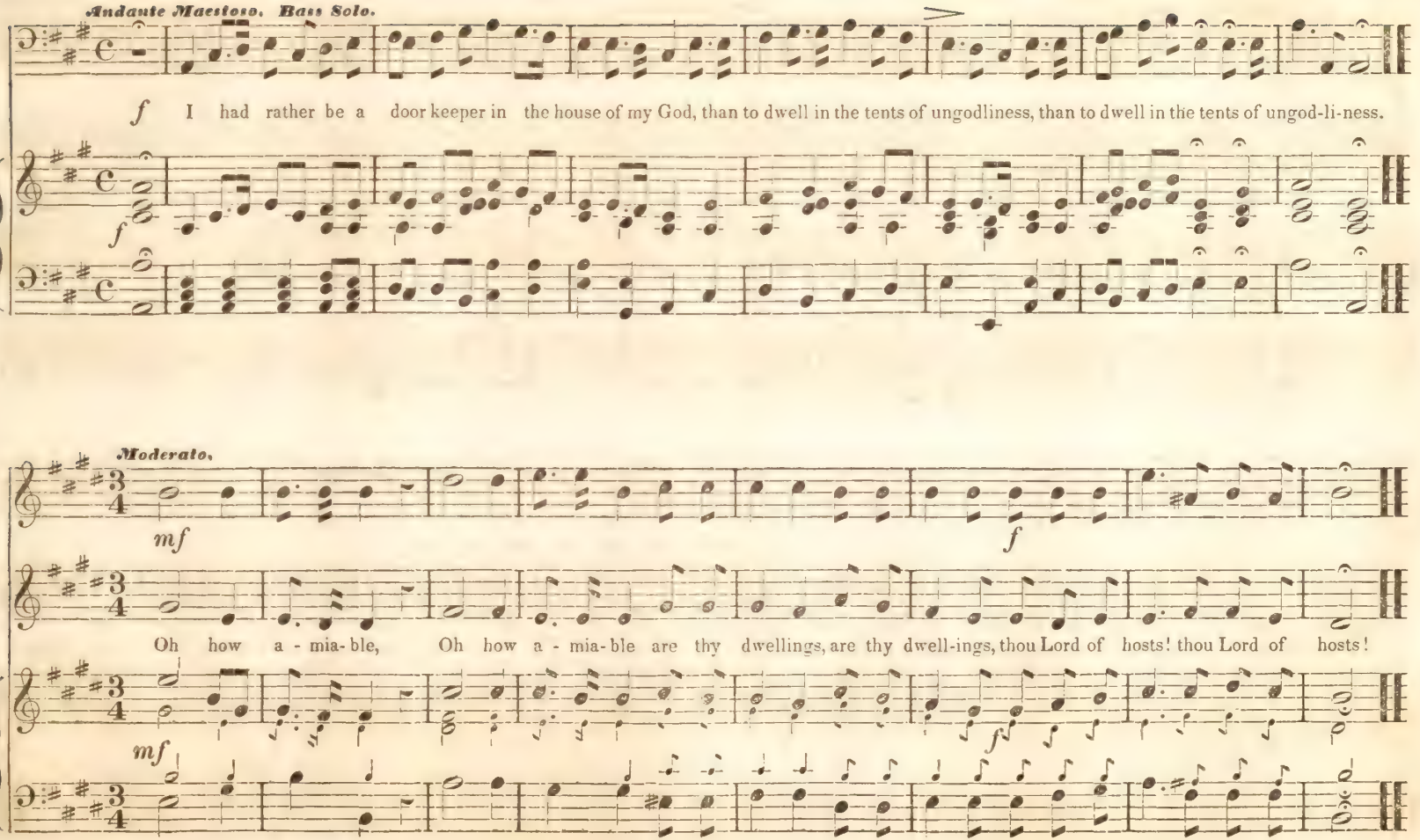
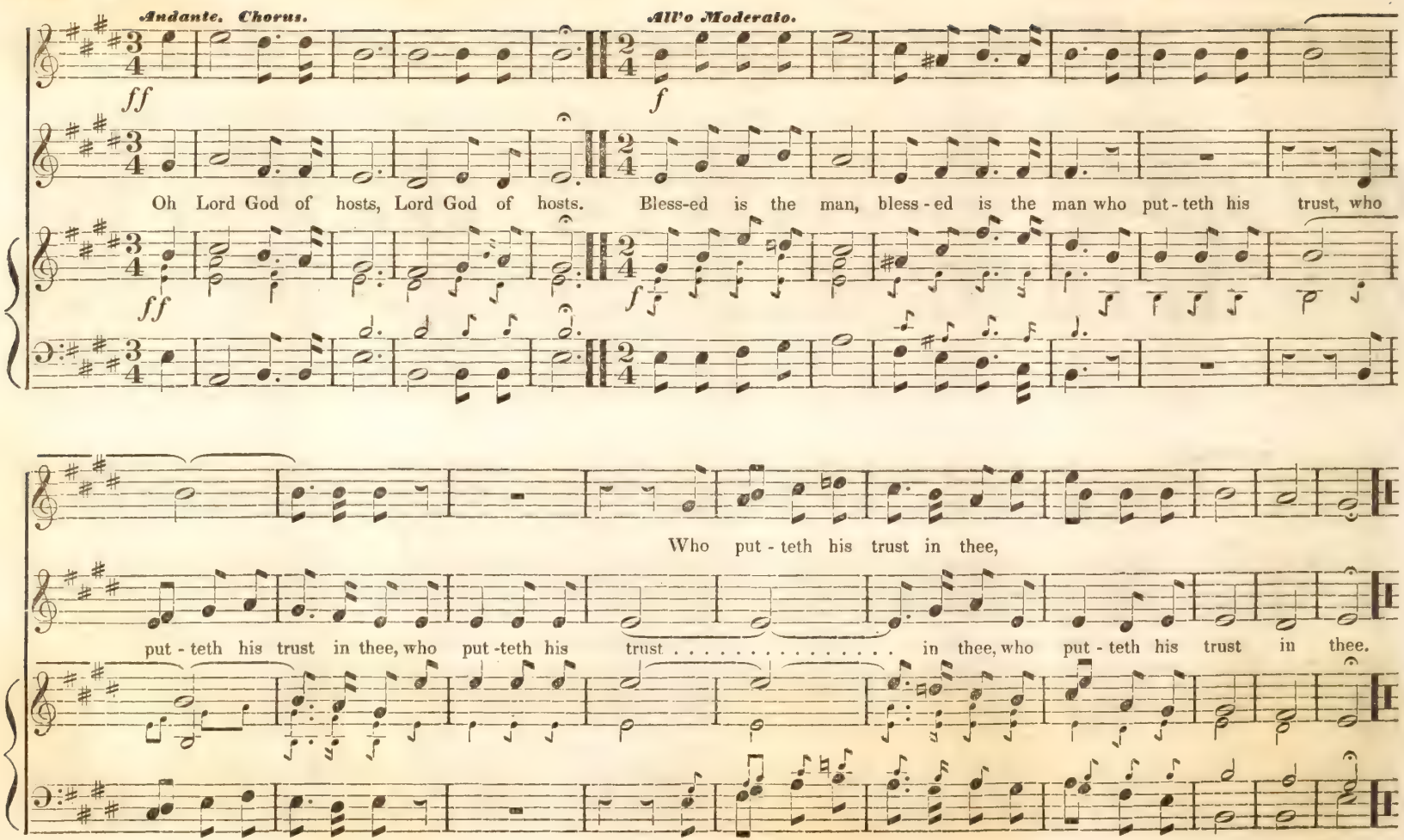
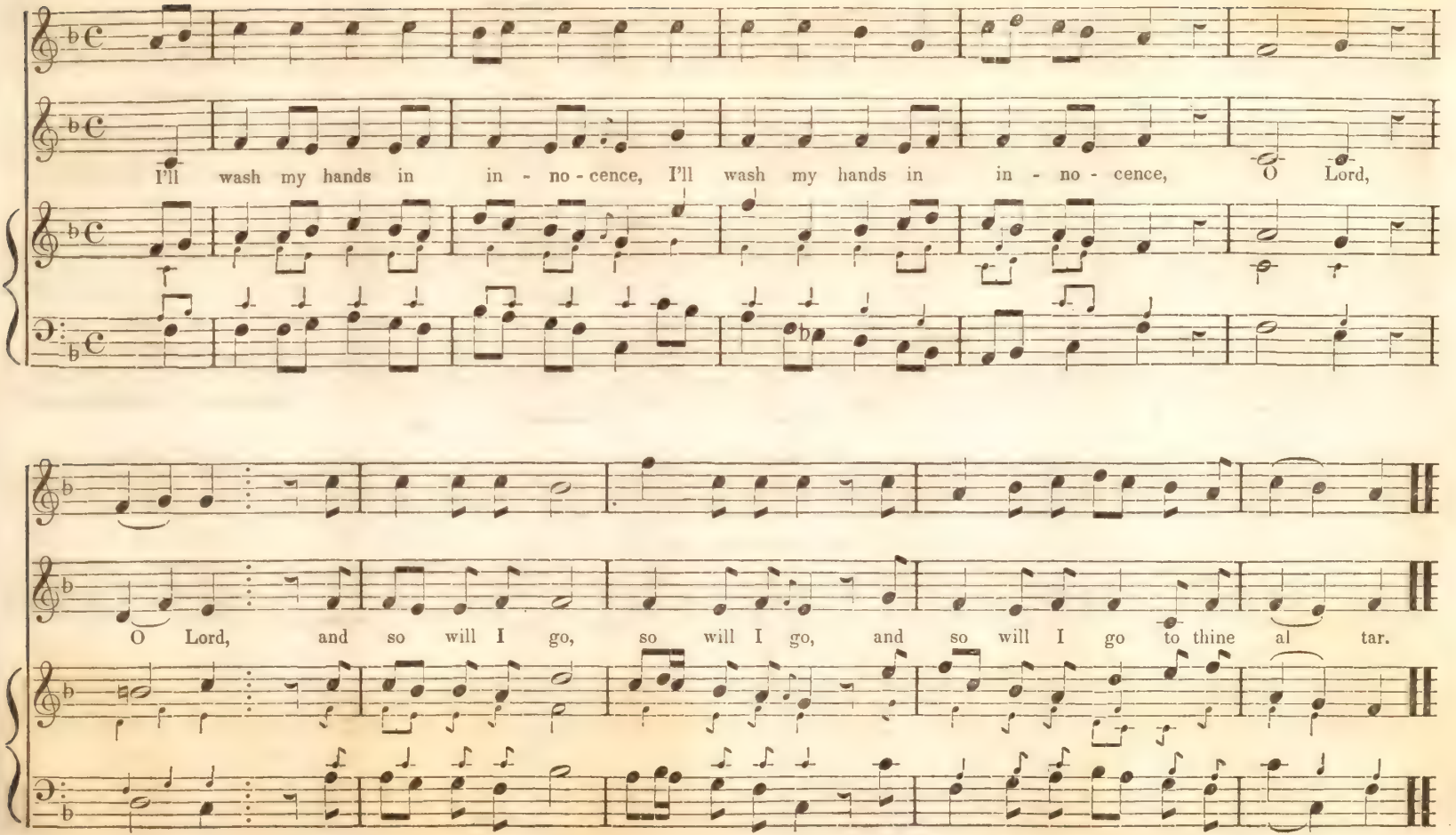
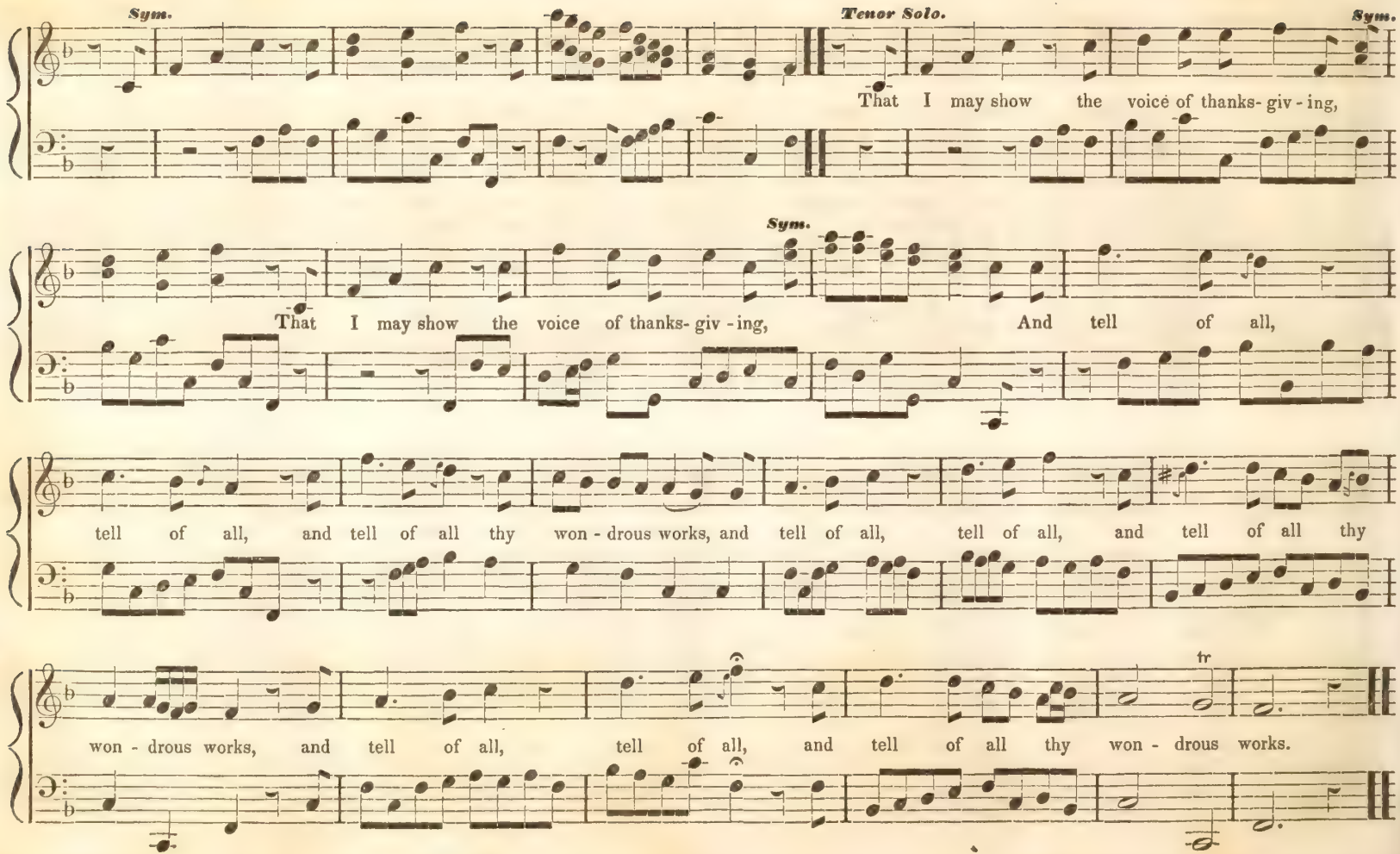
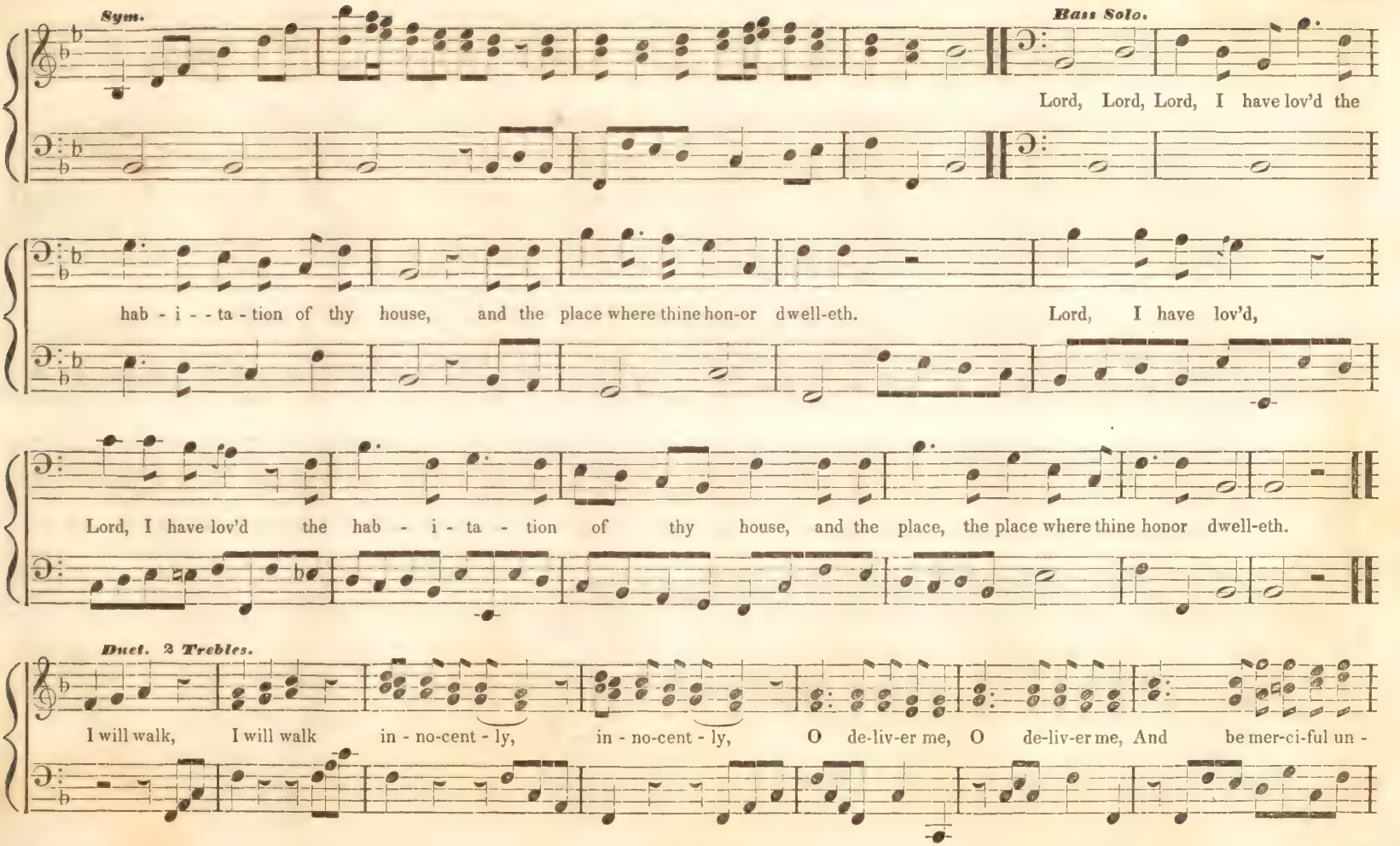
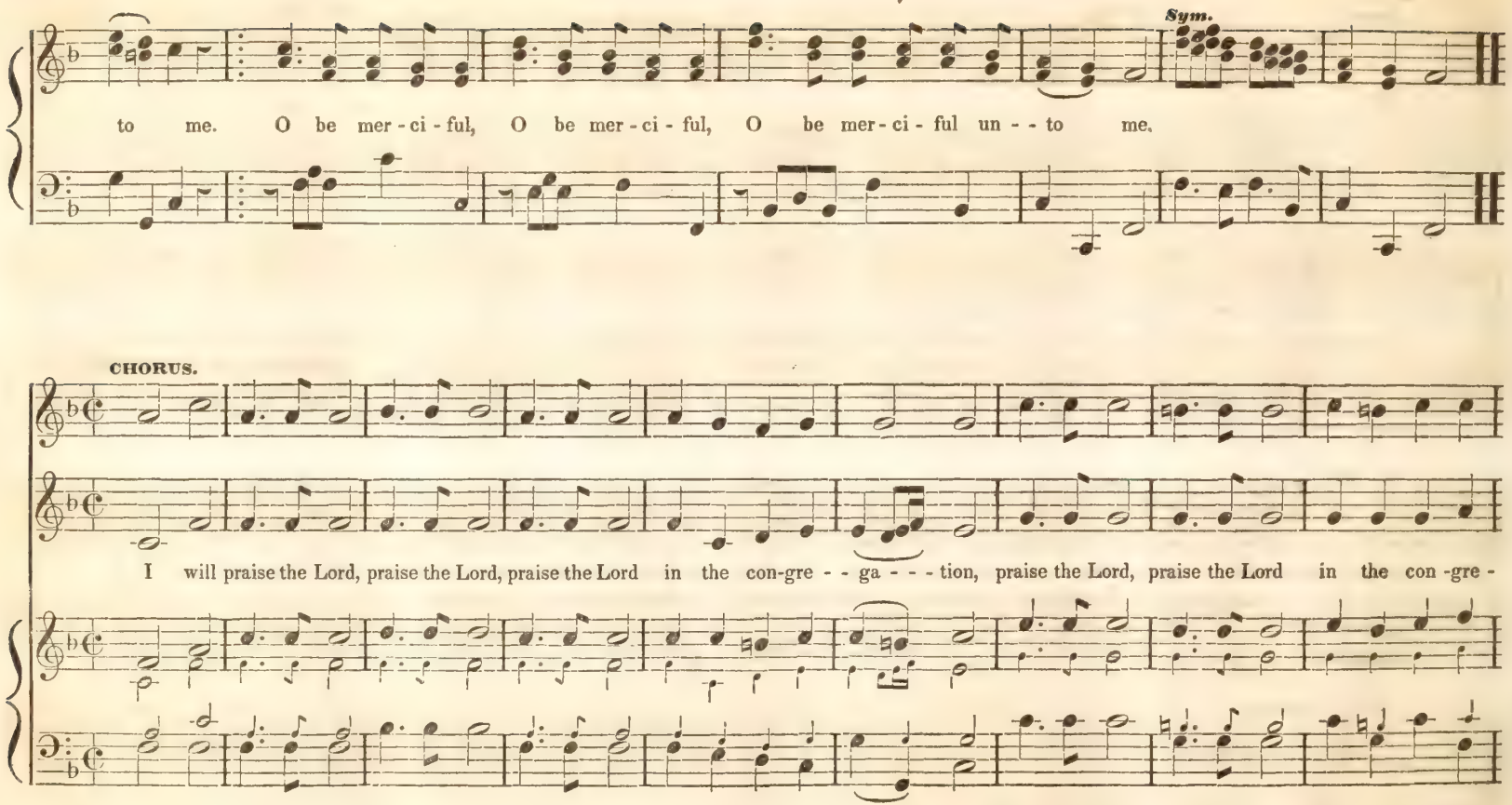
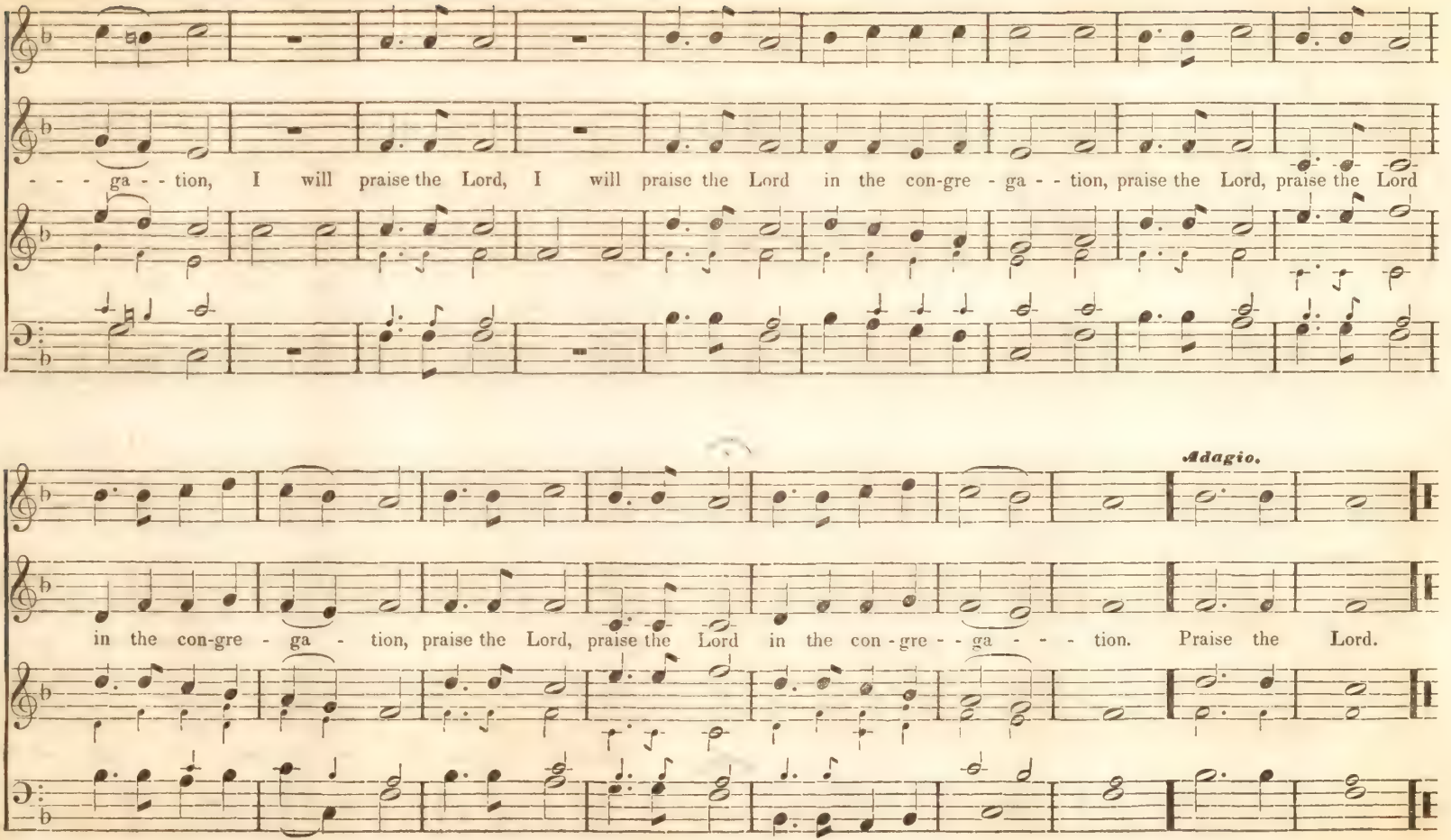
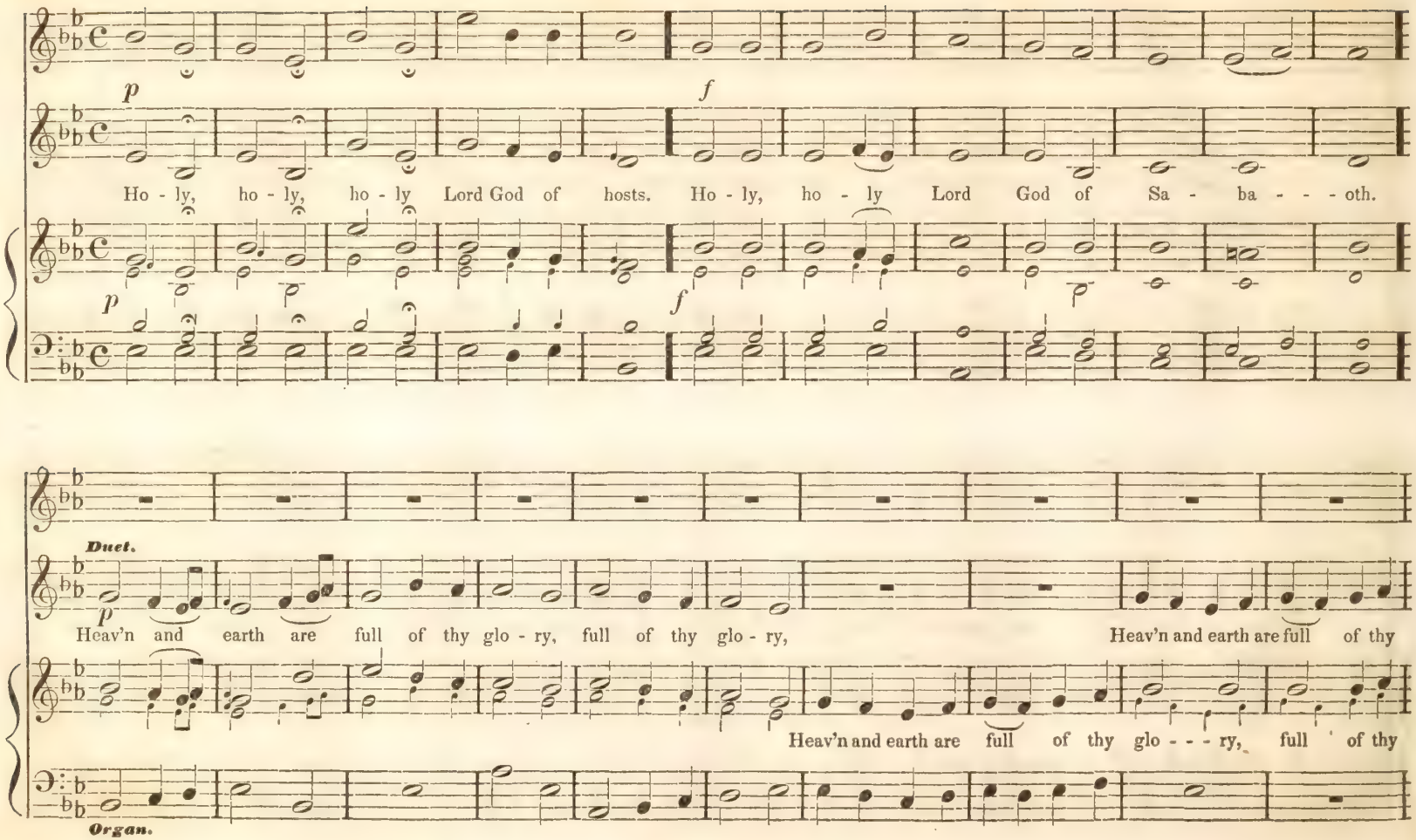
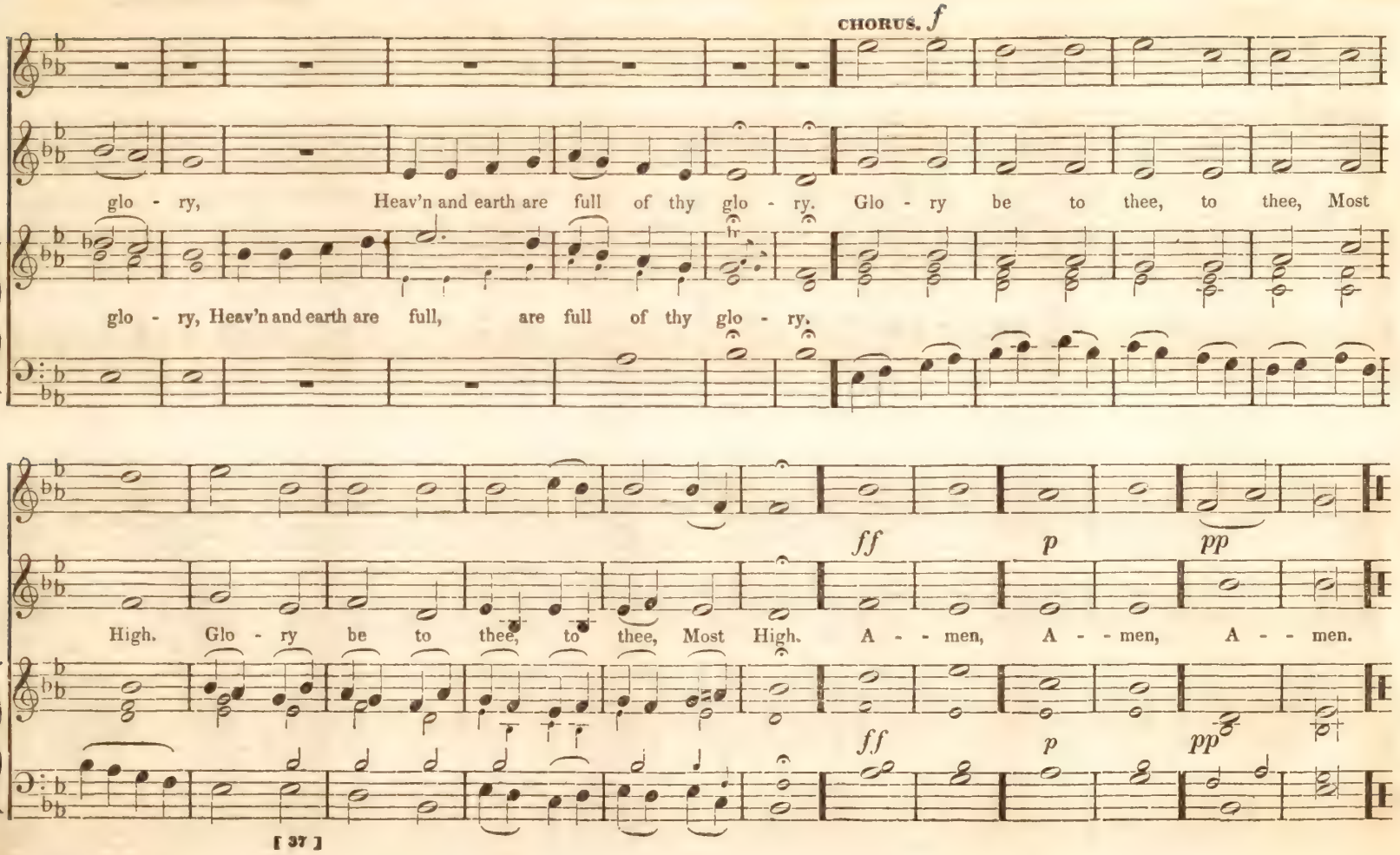



Maestoso.
Let all the lands with shouts of joy To God their voices raise ; Sing psalms in honor of his name, And spread his glorious praise ; Let all the lands with
T. S.
shouts of joy To God their voi - ces raise ; Sing psalms in hon -or of his name, And spread his glorious praise, And spread his glo-rious praise.

CHORAL. Allegro Spiritoso.
f
Sing un - to God, Sing un - to
f
f
God, sing un - to God, O ye king-doms of the earth; O sing prais - es un - to the Lord, un - - to the

f f f
Lord, Sing prai - ses un - to the Lord, Sing prais - es un - to the Lord, the Lord, the Lord.
f f f
Maestoso. f Bass Solo.
Who sitteth in the Heavens o-ver all, from the be - gin - ning. Lo! He doth send out his voice,
f

ff
Yea, and that a migh - - - - ty voice, Yea, and that a migh - - - ty, migh - - ty voice.
ff
Andantino. Treble Solo & Chorus.
A - scribe ye the pow - er to God, to
mf

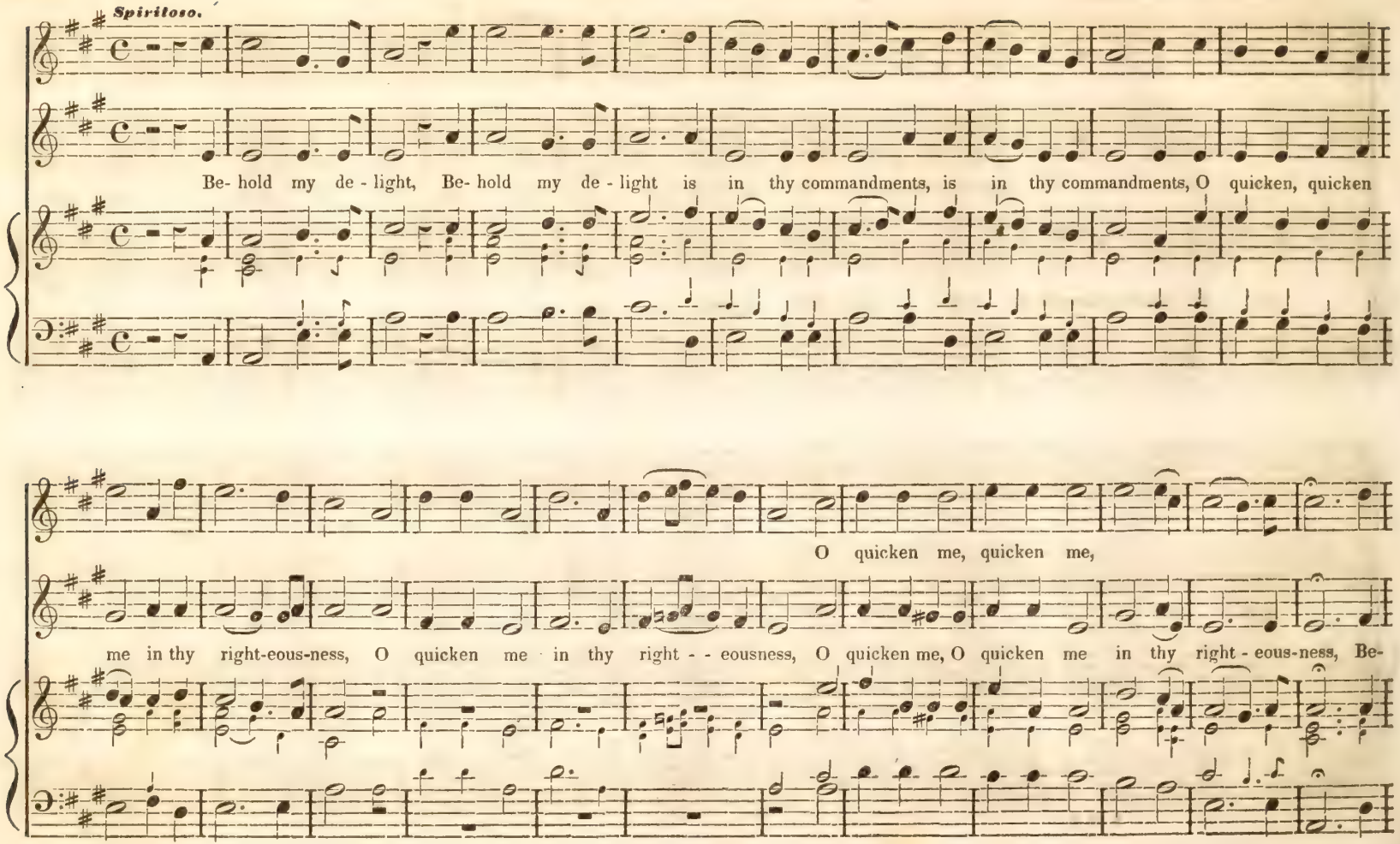
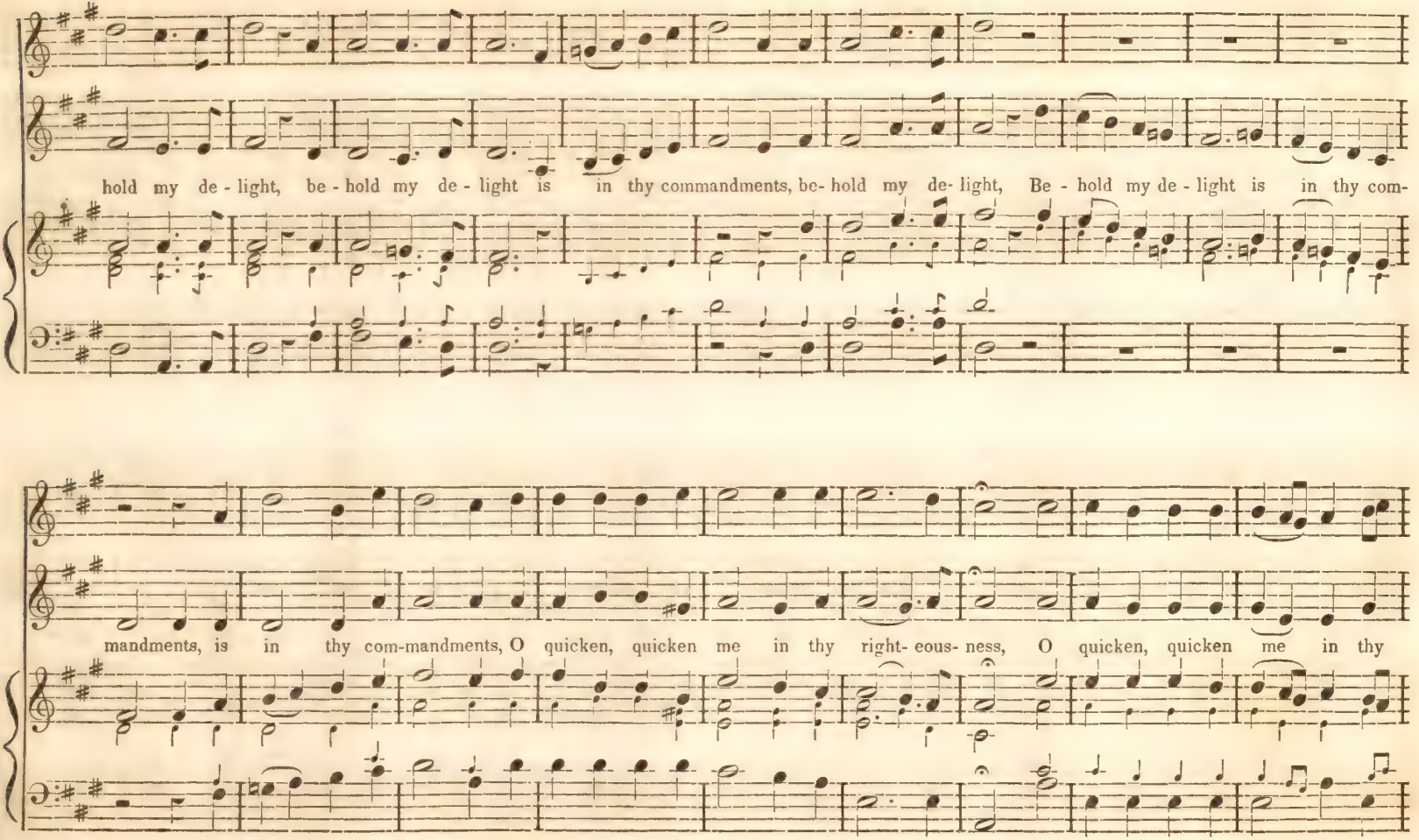
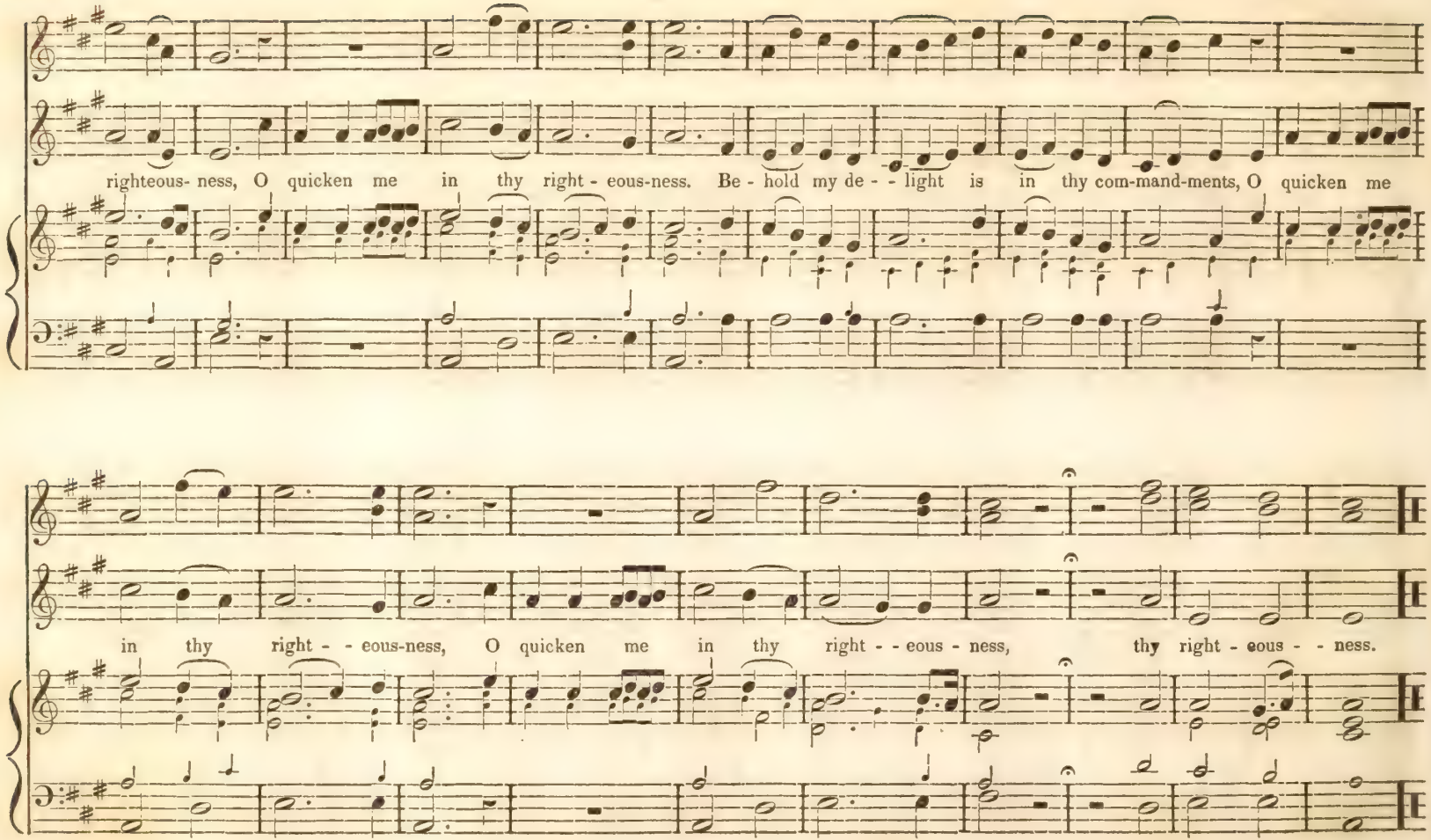
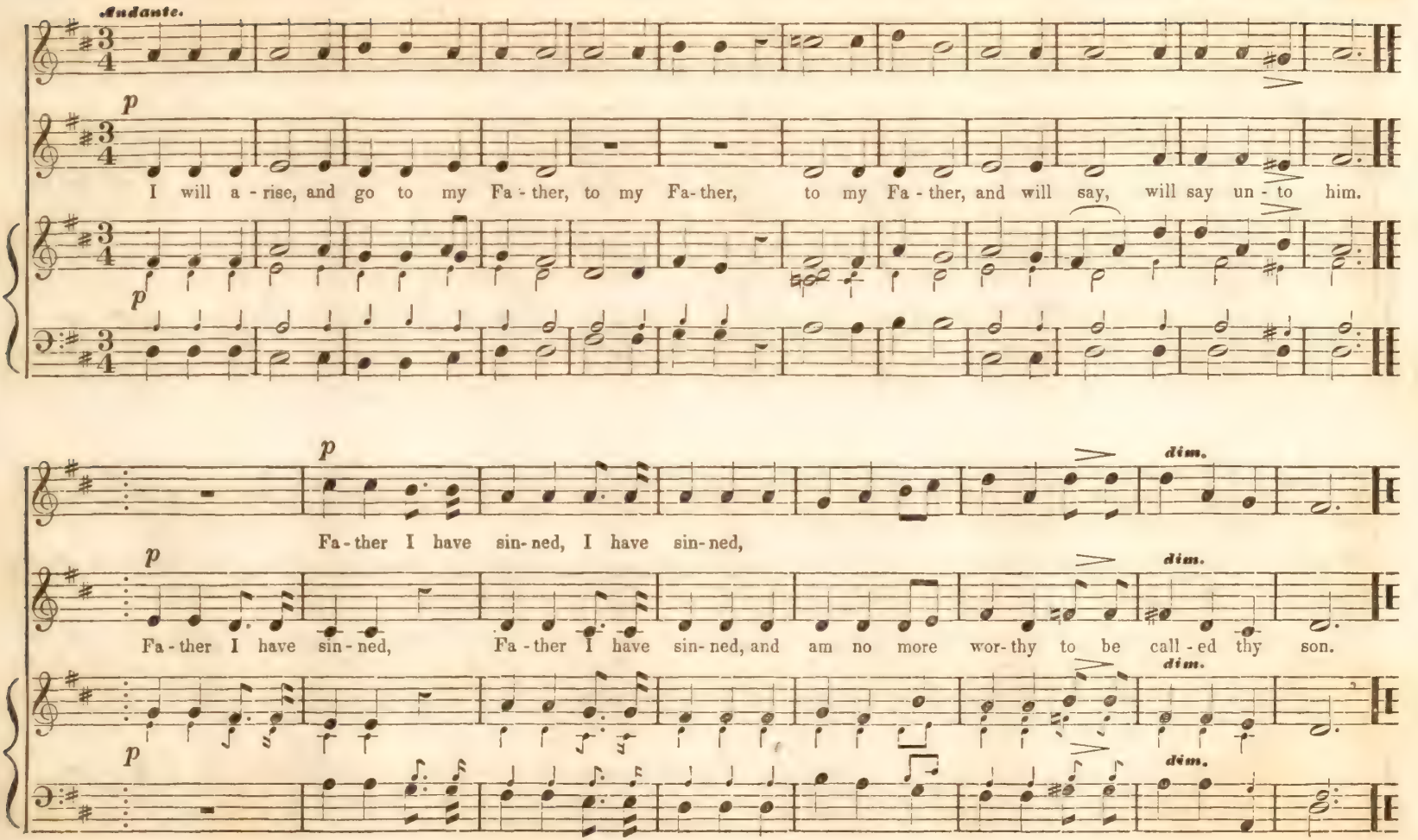
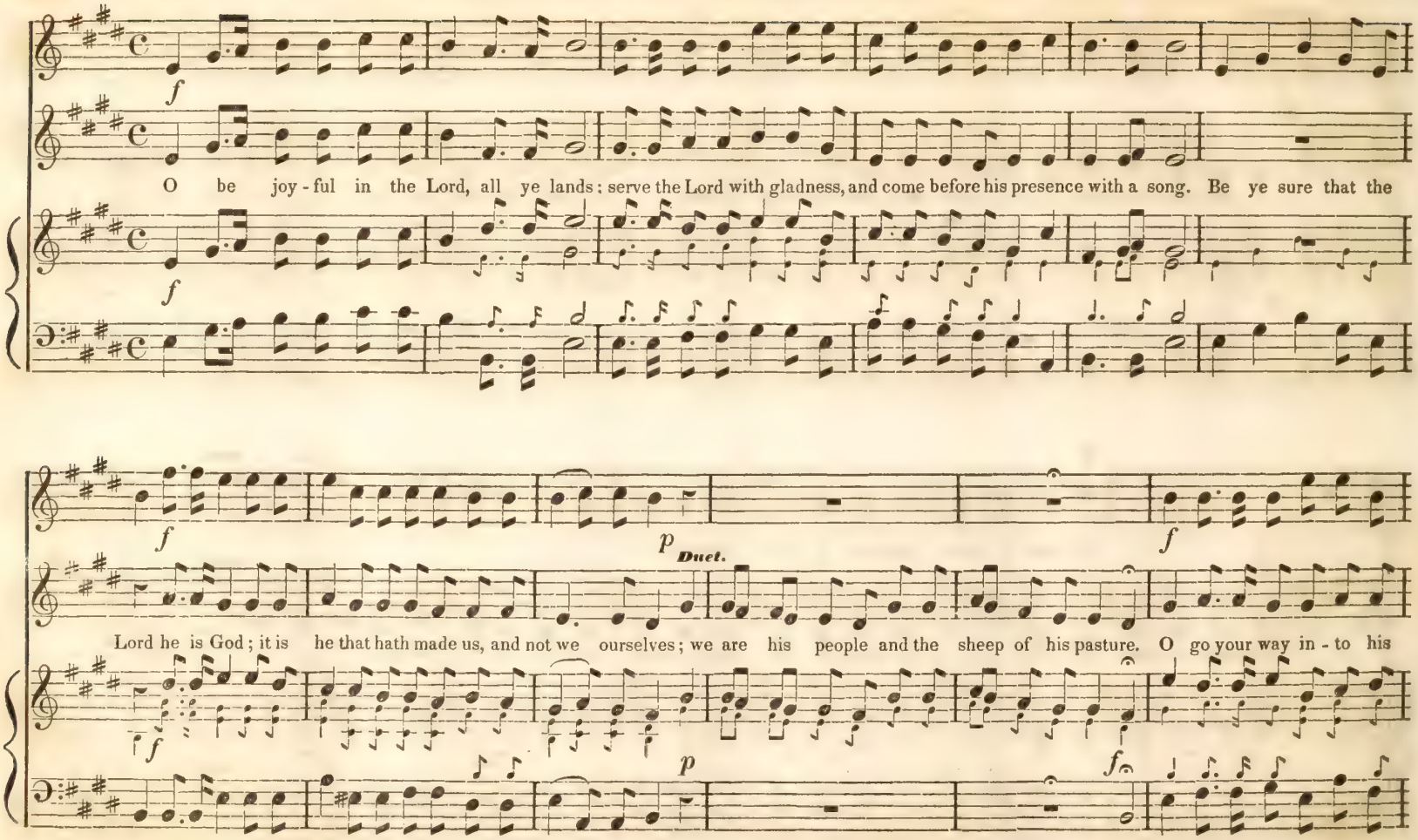
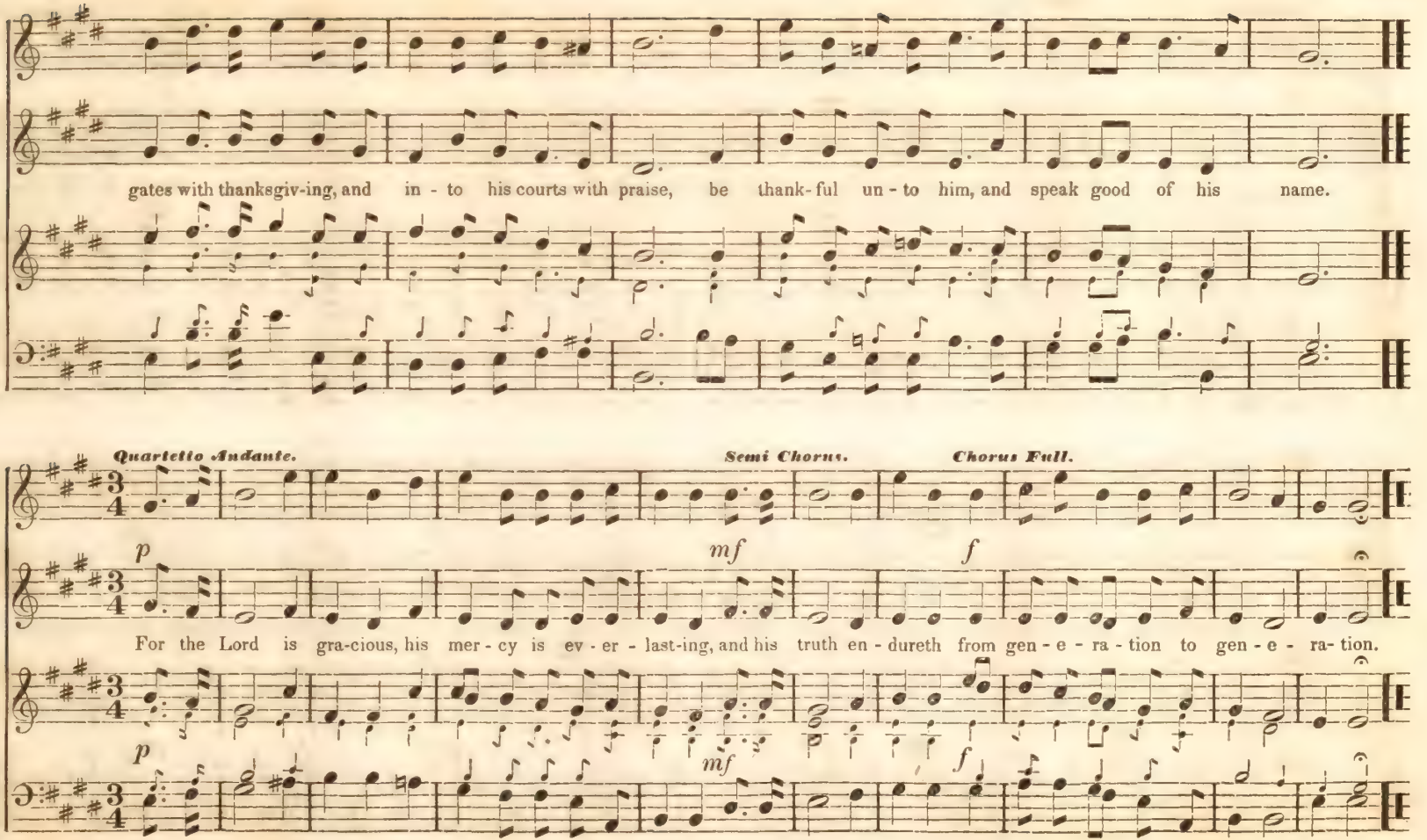

f
God, his ex - cel - len - cy is o - ver, is o - - ver Is - ra - el, is o - - - ver Is - ra - el, his
f
f
His strength is in the clouds,
His strength is in the clouds,
f
f
strength,
His strength, ... his strength is in the clouds, the clouds.

All'o Moderato. Bass Solo.
O God! won - der - - ful art thou in thy ho - - - - ly pla - - - ces.
CHORUS. f Allegro.
f
The God of Is - rael will give strength and power un - - to his peo - ple, will give strength, and pow - er, give
f
f

strength, and pow - er, give strength and pow - er, will give strength un - to his peo - ple.
Bless - ed be God, bless - ed be God, bless - ed be God.

All'o Moderato.
O God, the strength of all them that put their trust in thee, O God, the strength of all them that put their trust in thee,
Trio. p Trebles & Bass.
mer - ci - ful - ly ac - cept our pray'rs, mer - ci - ful - ly ac - cept our pray'rs, and be-cause thro' the weak-ness of our
mor - tal na - ture we can do no good thing, we can do no good thing with - - out thee.


CHORUS.
Grant us the help, the help of thy grace, the help of thy grace, that in keep-ing thy com - mandments, in keep-ing thy com-
- - mandments we may please thee, please thee, please thee both in will . . . and deed. Grant us the help, the help of thy grace, the help of thy
Grant us the help, &c.

grace, that in keep - ing thy com-mand-ments we may please thee both in will and deed, we may please thee both in
ff
pp
will and deed, thro' Je - sus Christ our Lord, thro' Je - sus Christ our Lord. A - - men. A - - men.

Moderato.
mf
f
Oh how a - mia- ble, Oh how a - mia- ble are thy dwellings, are thy dwell-ings, thou Lord of hosts! thou Lord of hosts!
mf
f
p Andantino. Solo Treble.
cres.
f
f
My soul, my soul long-eth, yea, even fainteth for the courts of the Lord: my heart and my flesh cry out for the liv-ing God, the liv- ing God.
p
cres.
f
f

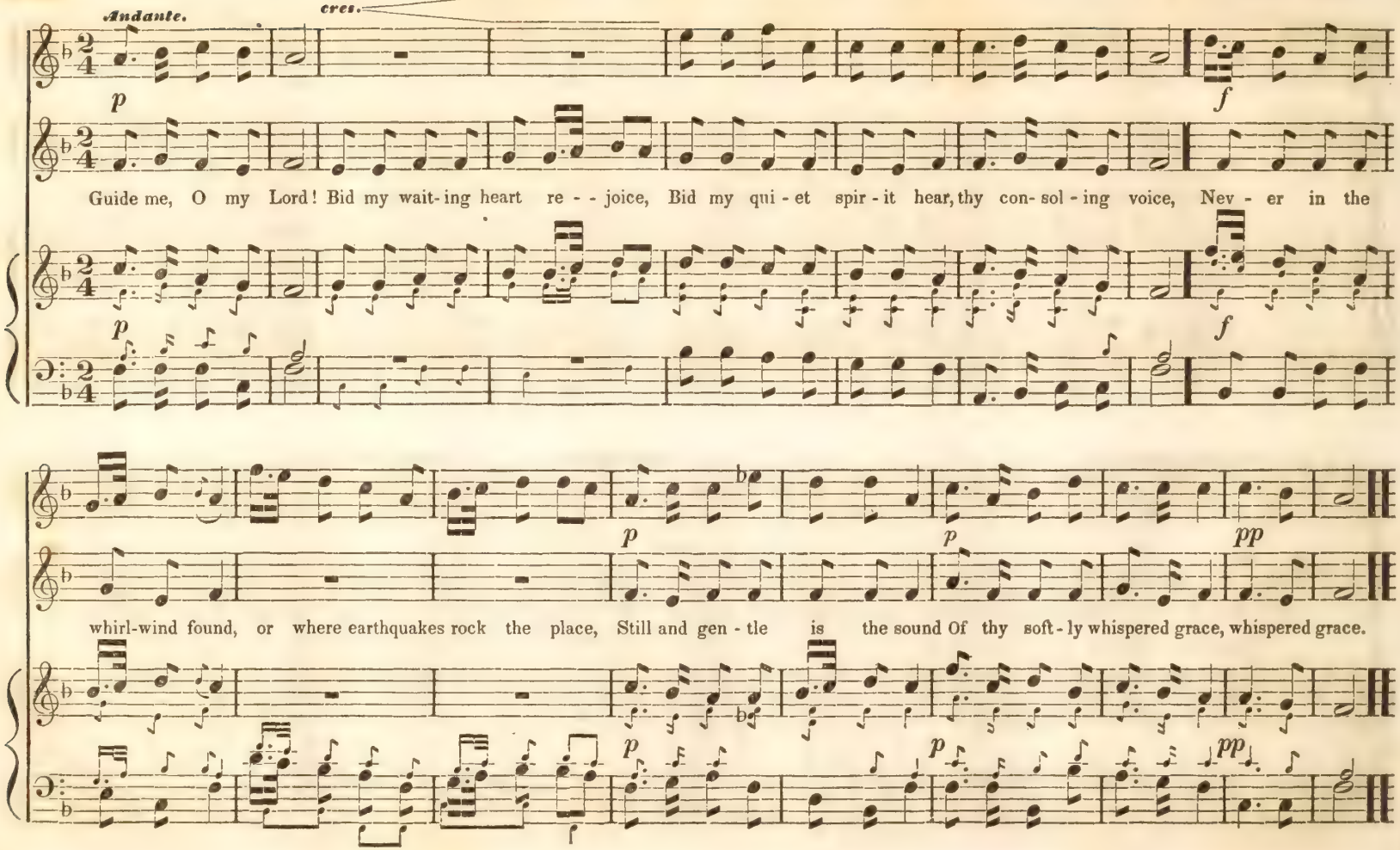
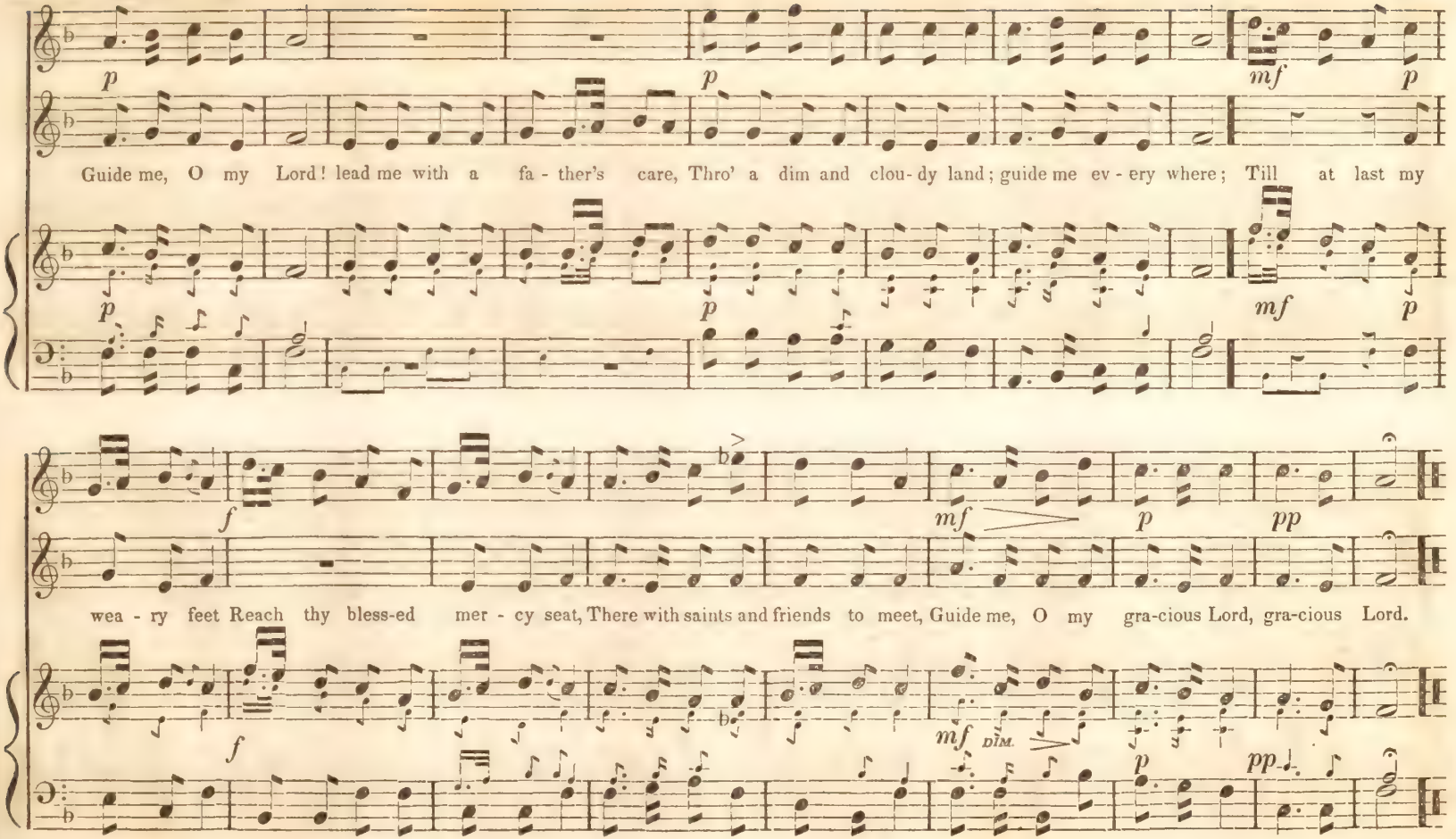
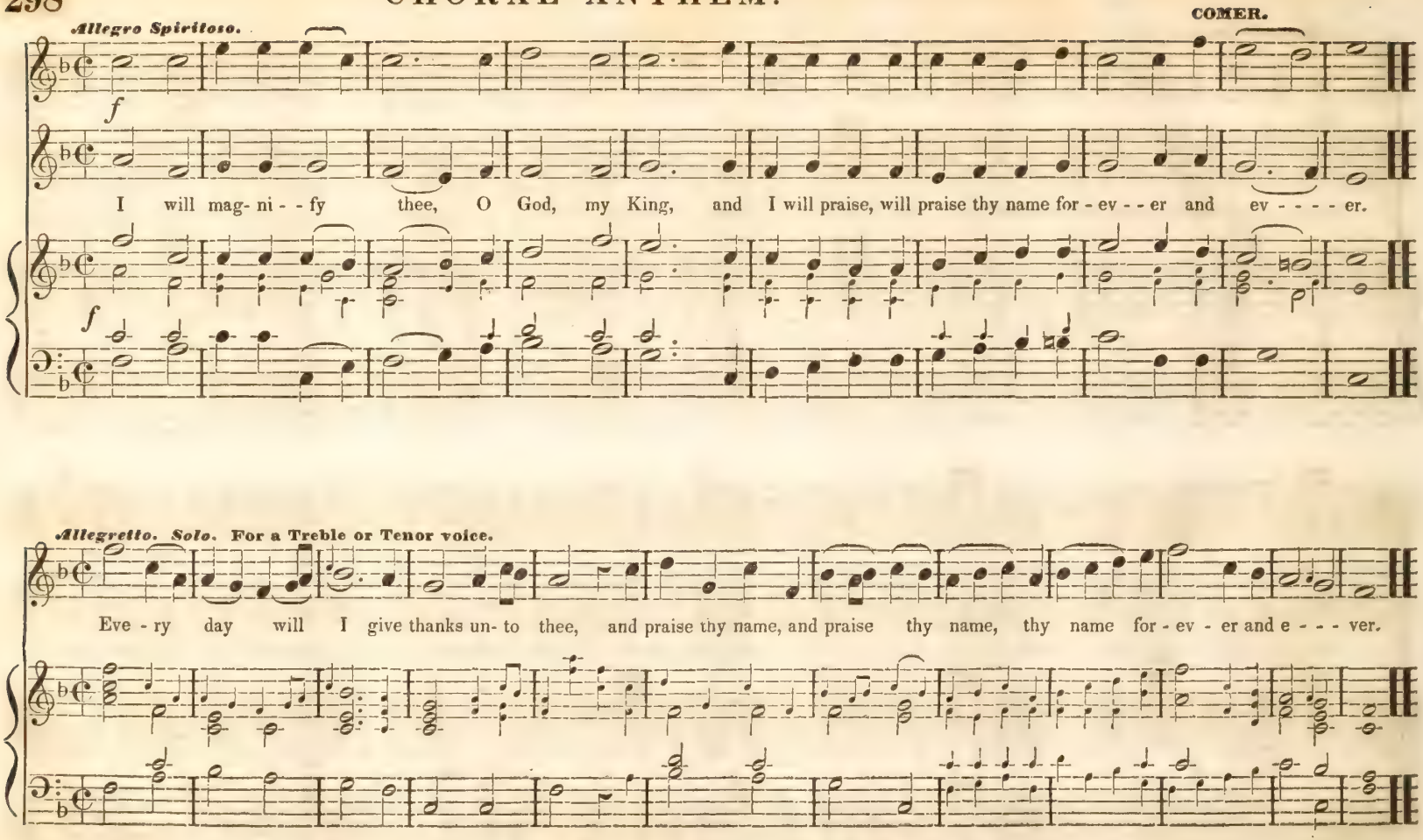
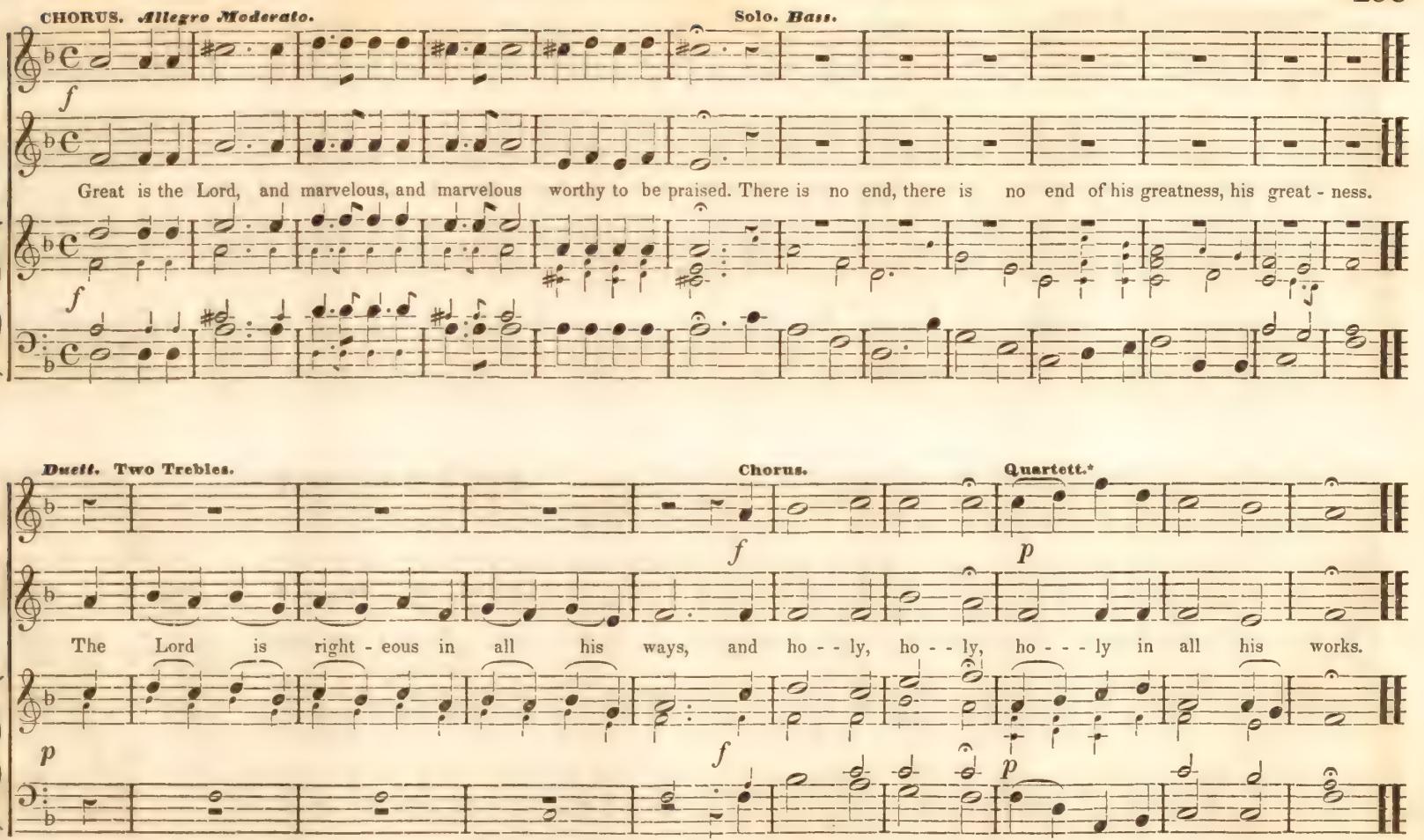
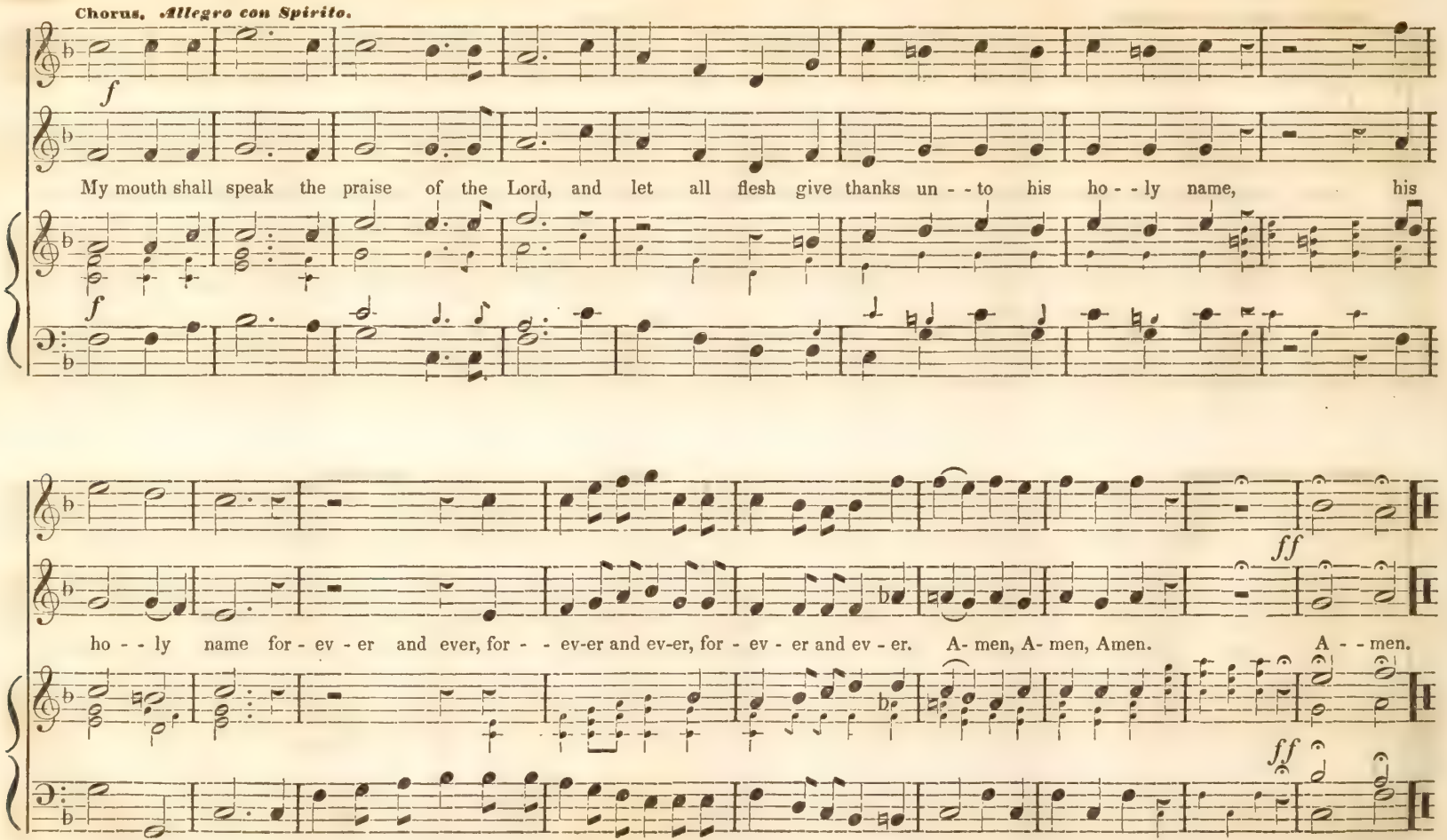
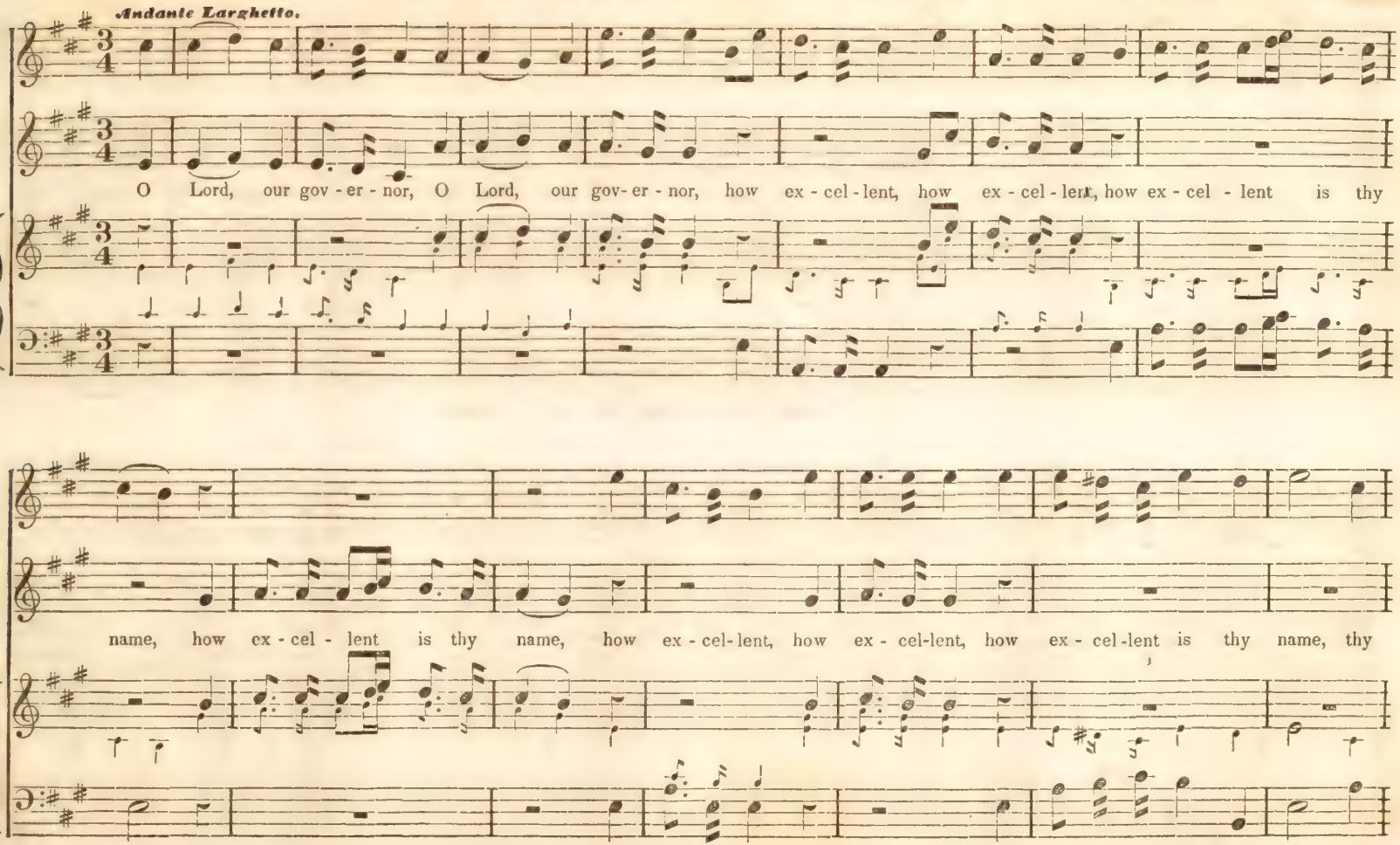
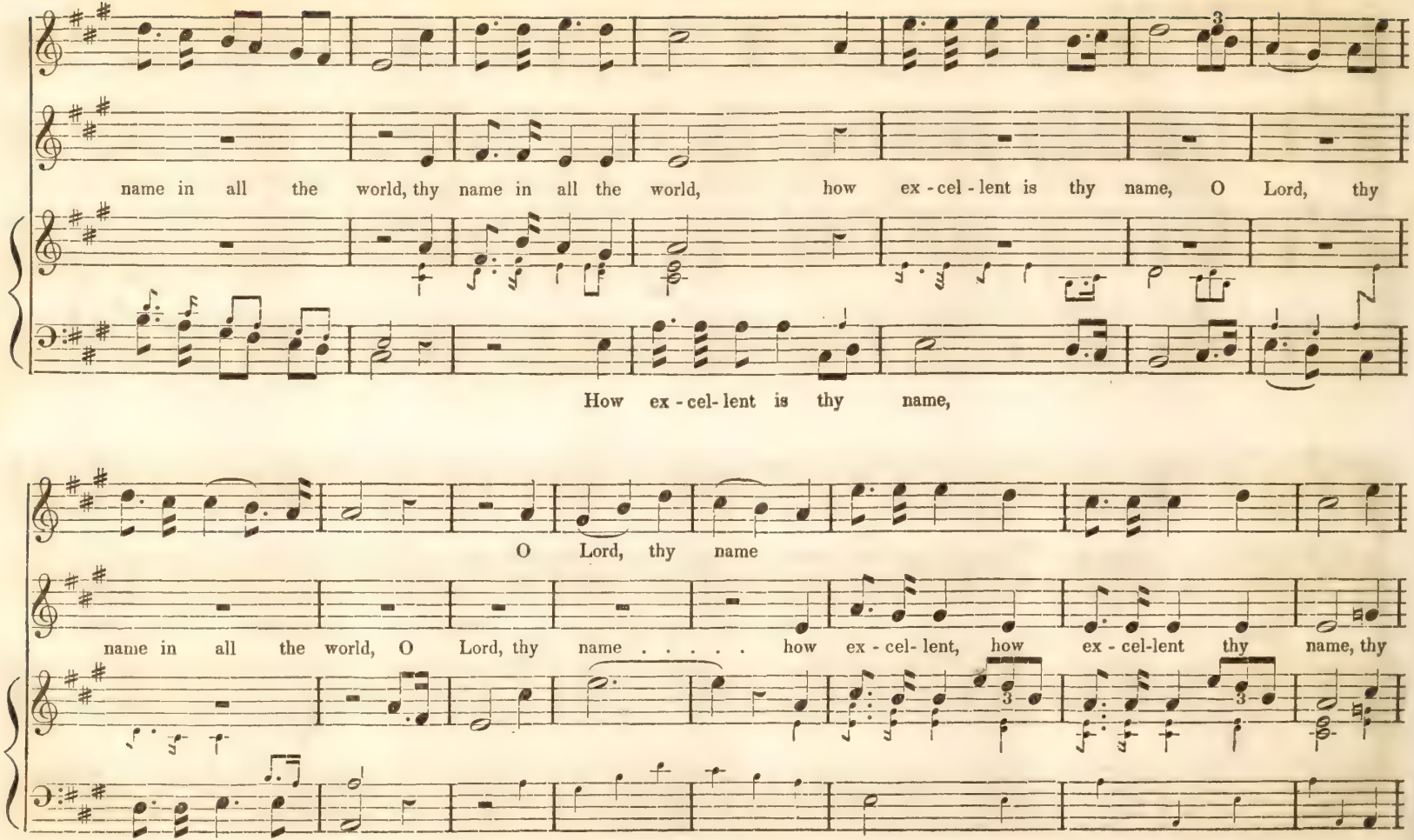
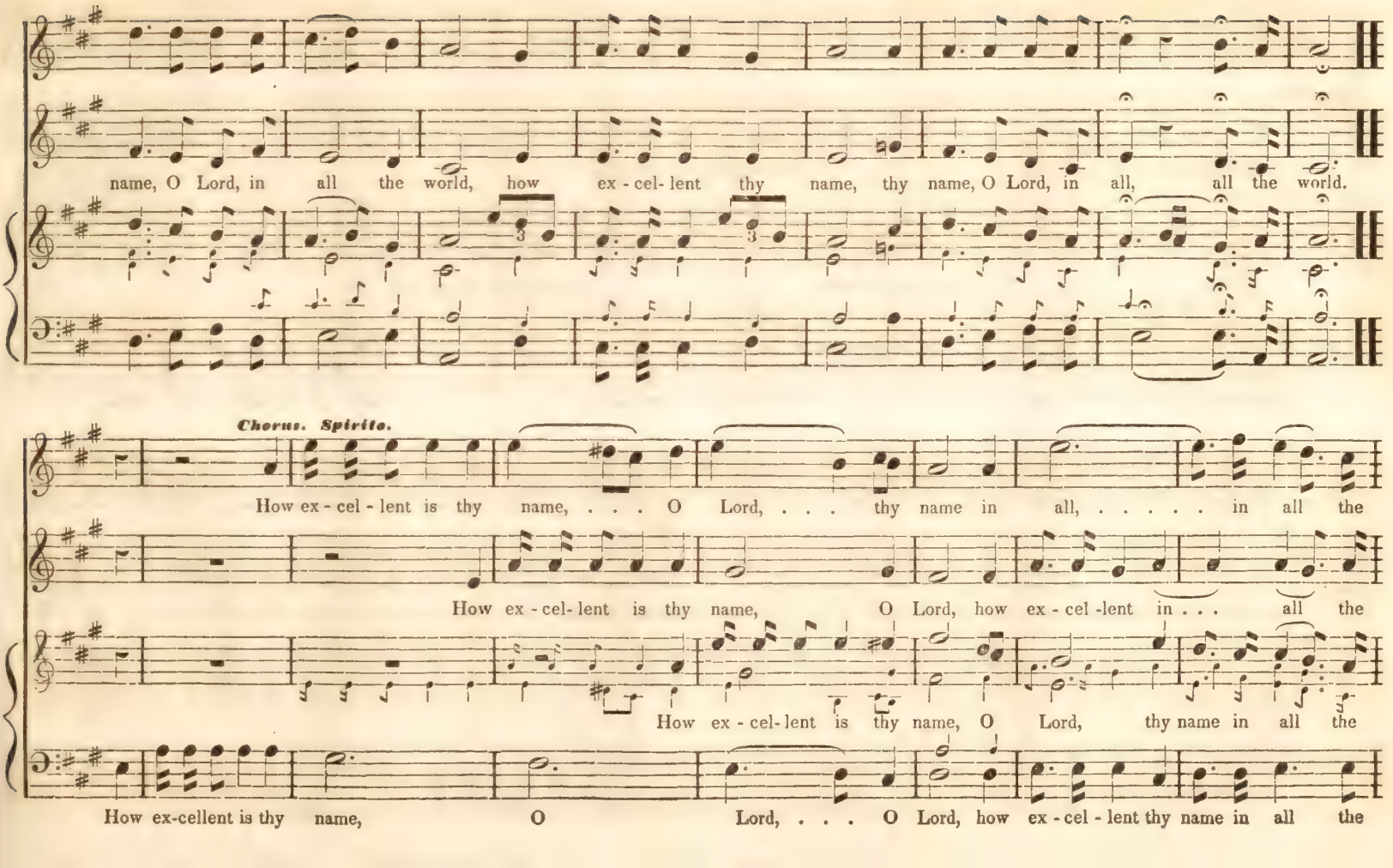
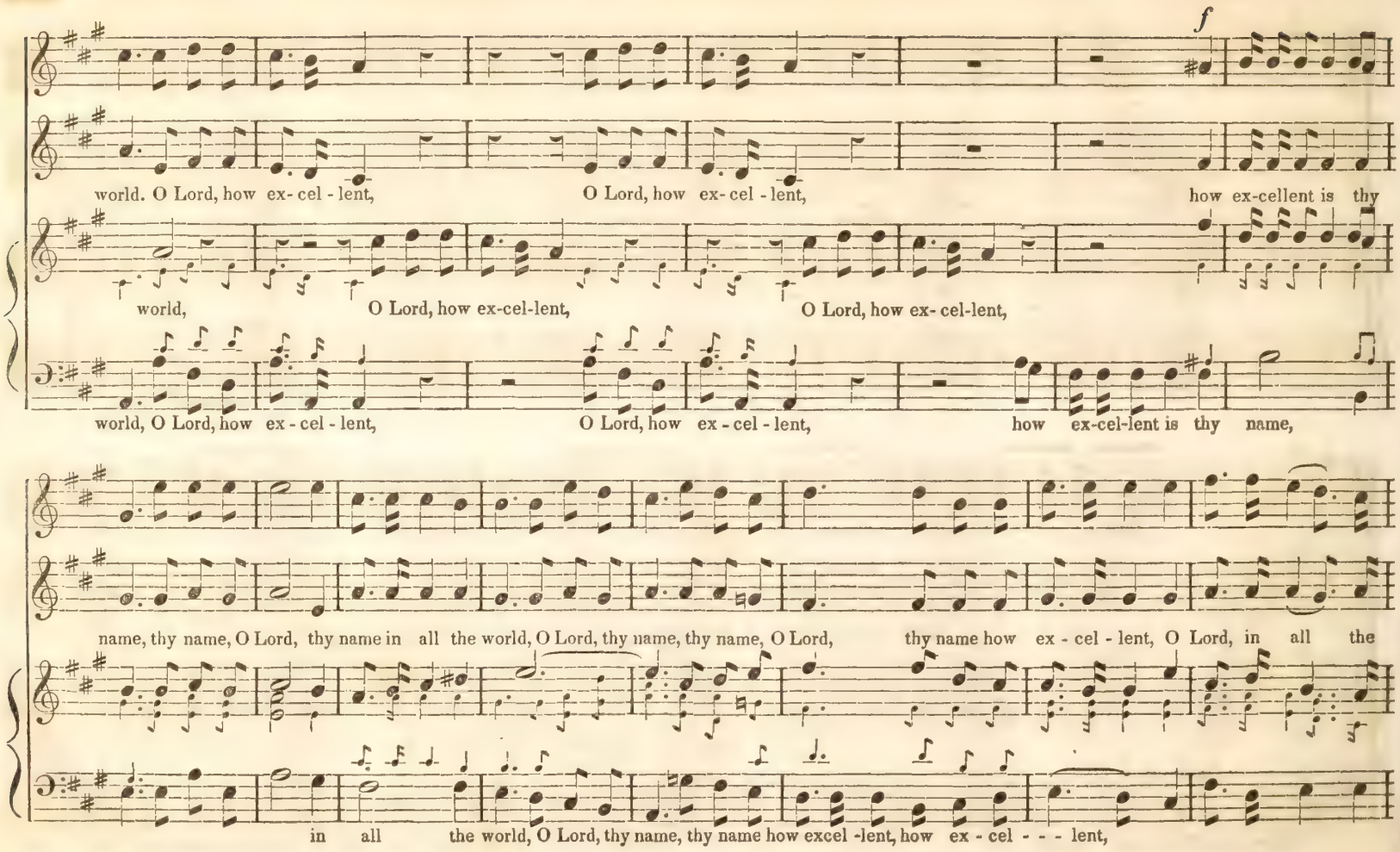
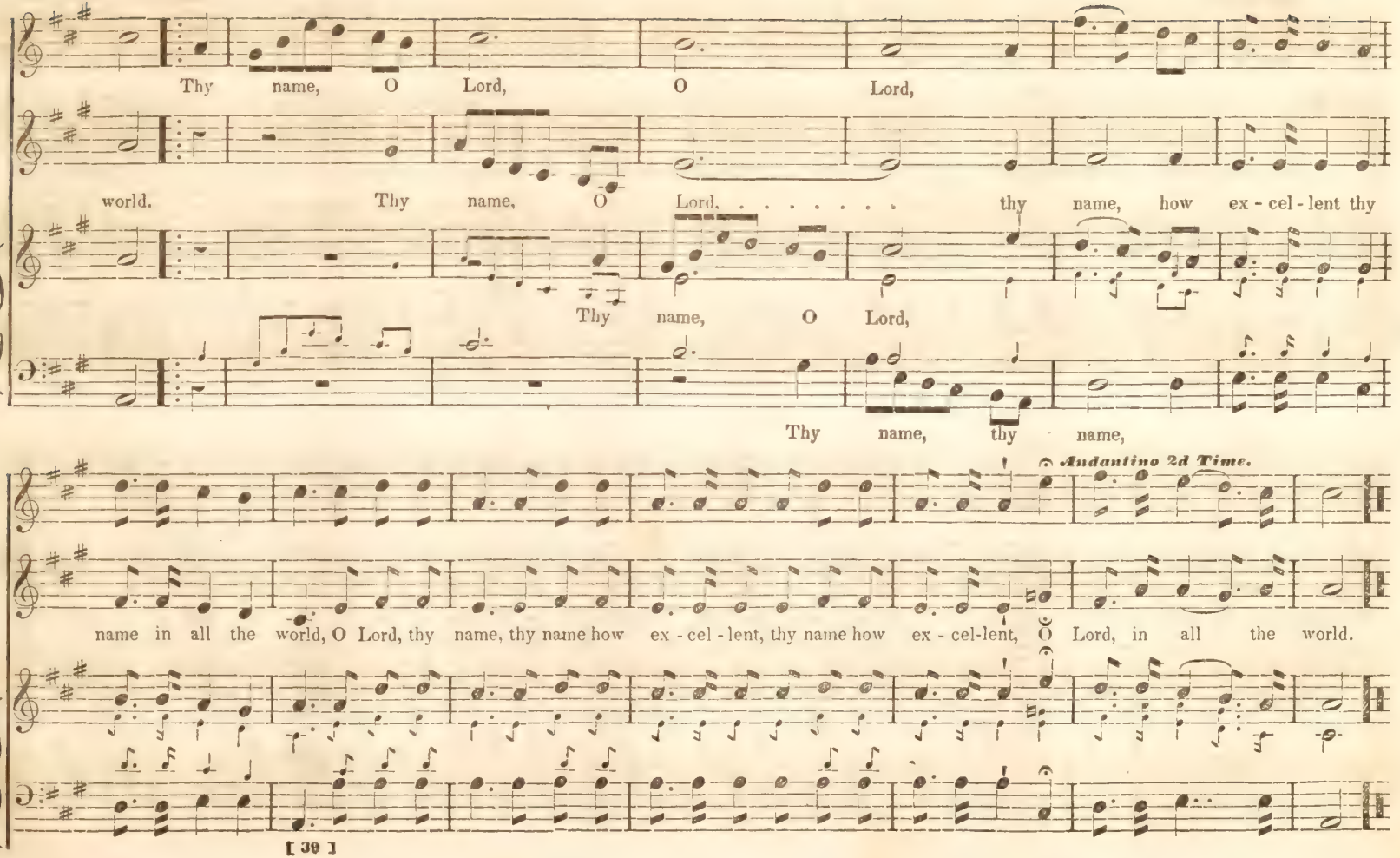
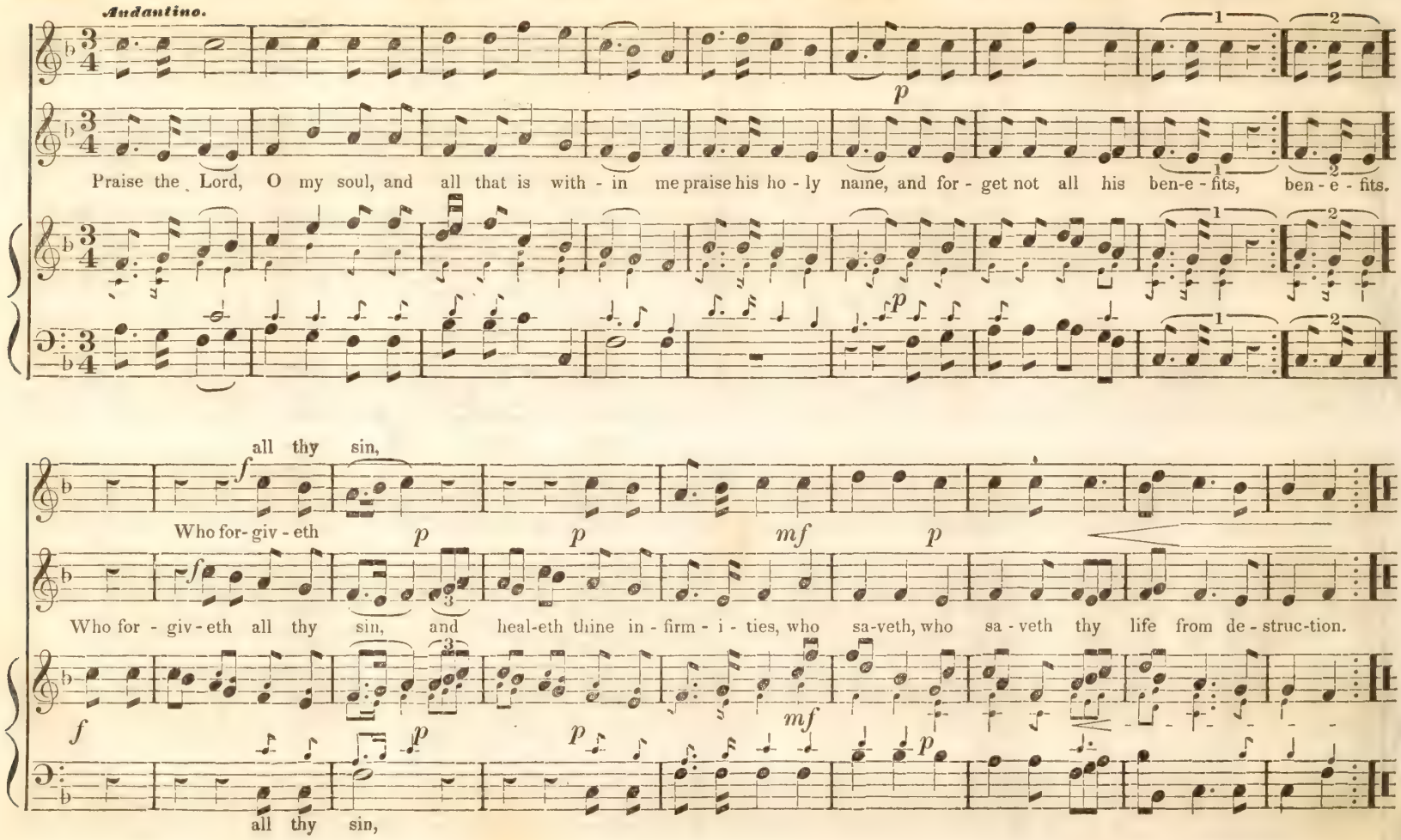
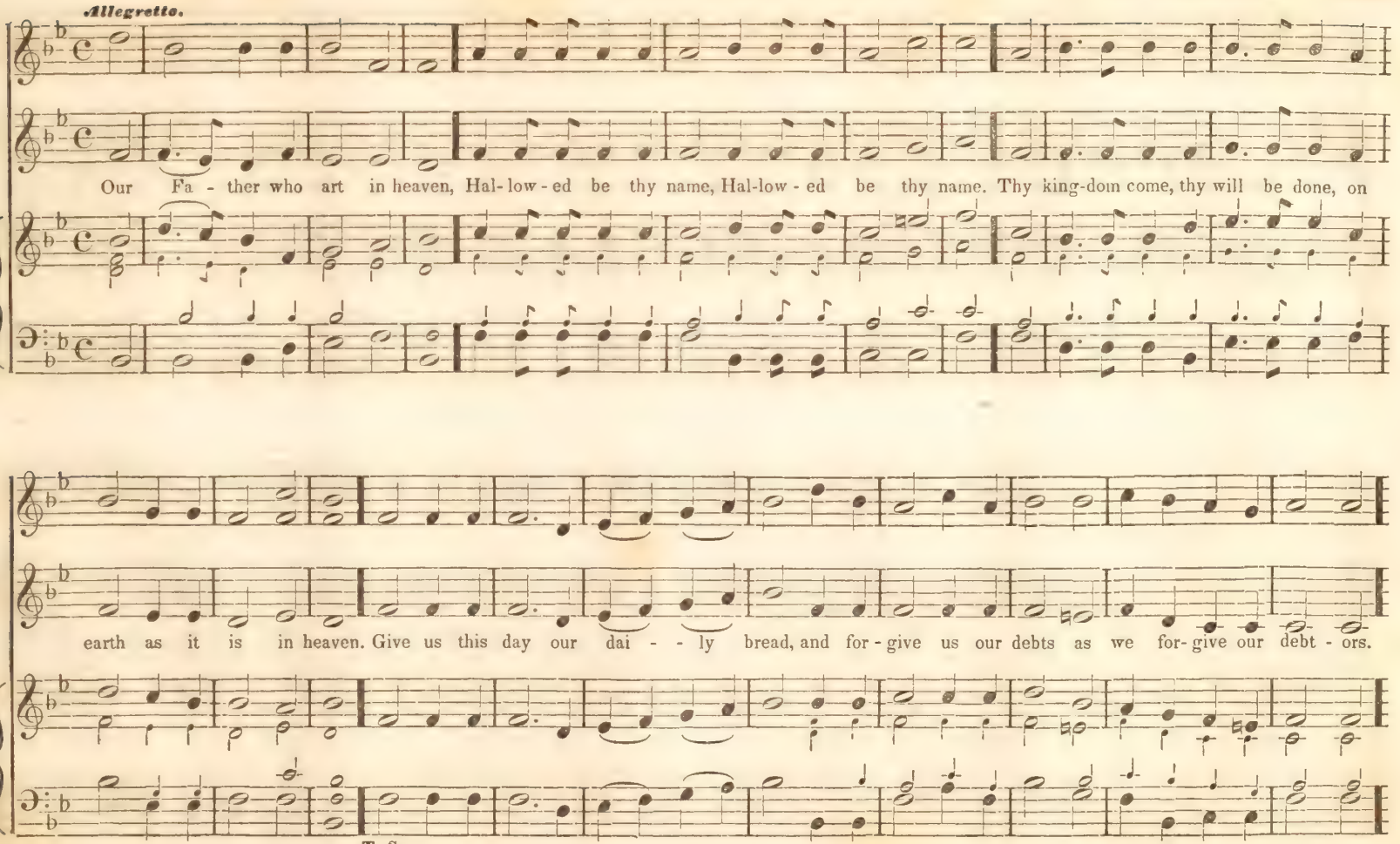
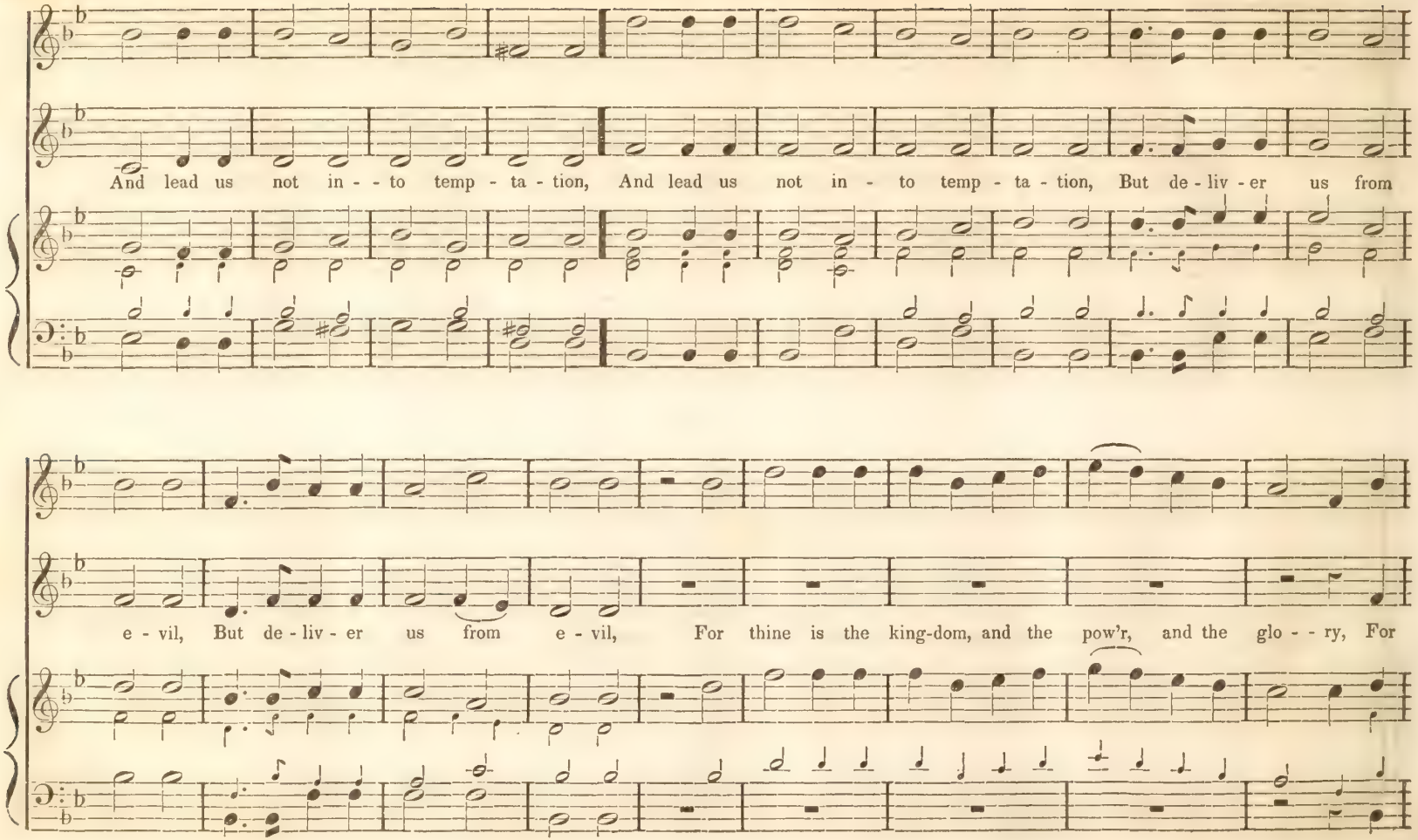

Allegretto. Quartetto.
mf
Bless- ed are they who dwell in thy house ; they will be always praising thee, they will be always praising thee, they will be always praising thee.
mf
Duet. Two Trebles. Andantino.
For one day in thy courts is bet - ter than a thou - sand else - where, is bet - ter than a thou-sand else - where.


Andante Maestoso. Bass Solo.
f I had rather be a door keeper in the house of my God, than to dwell in the tents of ungodliness, than to dwell in the tents of ungod-li-ness.
f
Moderato.
mf
f
Oh how a - mia- ble, Oh how a - mia- ble are thy dwellings, are thy dwell-ings, thou Lord of hosts! thou Lord of hosts!
mf
f

Andante. Chorus.
All'o Moderato.
ff
f
Oh Lord God of hosts, Lord God of hosts.
Bless-ed is the man, bless-ed is the man who put-teth his trust, who
Who put-teth his trust in thee,
put-teth his trust in thee, who put-teth his trust in thee, who put-teth his trust in thee.

I'll wash my hands in in - no - cence, I'll wash my hands in in - no - cence, O Lord,
O Lord, and so will I go, so will I go, and so will I go to thine al tar.

Sym.
Tenor Solo.
Sym.
That I may show the voice of thanks- giv - ing,
Sym.
That I may show the voice of thanks- giv - ing, And tell of all,
tell of all, and tell of all thy won - drous works, and tell of all, tell of all, and tell of all thy
tr
won - drous works, and tell of all, tell of all, and tell of all thy won - drous works.

Sym.
Bass Solo.
Lord, Lord, Lord, I have lov'd the
hab - i - - ta - tion of thy house, and the place where thine hon-or dwell-eth. Lord, I have lov'd,
Lord, I have lov'd the hab - i - ta - tion of thy house, and the place, the place where thine honor dwell-eth.
Duet. 2 Trebles.
I will walk, I will walk in - no-cent - ly, in - no-cent - ly, O de-liv-er me, O de-liv-er me, And be mer-ci-ful un -

Sym.
to me. O be mer-ci-ful, O be mer-ci-ful, O be mer-ci-ful un--to me.
CHORUS.
I will praise the Lord, praise the Lord, praise the Lord in the con-gre--ga---tion, praise the Lord, praise the Lord in the con-gre-

- - - ga - - tion, I will praise the Lord, I will praise the Lord in the con-gre - ga - - tion, praise the Lord, praise the Lord
Adagio.
in the con-gre - ga - tion, praise the Lord, praise the Lord in the con - gre - - ga - - - tion. Praise the Lord.

p
f
Ho - ly, ho - ly, ho - ly Lord God of hosts. Ho - ly, ho - ly Lord God of Sa - ba - - - oth.
p
f
Duet.
p
Heav'n and earth are full of thy glo - ry, full of thy glo - ry, Heav'n and earth are full of thy
Heav'n and earth are full of thy glo - - - ry, full of thy
Organ.

CHORUS. f
glo - ry, Heav'n and earth are full of thy glo - ry. Glo - ry be to thee, to thee, Most
glo - ry, Heav'n and earth are full, are full of thy glo - ry.
ff
p
pp
High. Glo - ry be to thee, to thee, Most High. A - - men, A - - men, A - - men.
ff
p
pp

ANTHEM. Behold my delight.

EXTRACT FROM STEVENS.


hold my de - light, be - hold my de - light is in thy commandments, be- hold my de- light, Be - hold my de - light is in thy com-
mandments, is in thy com-mandments, O quicken, quicken me in thy right- eous- ness, O quicken, quicken me in thy

righteous- ness, O quicken me in thy right - eous-ness. Be - hold my de - - light is in thy com-mand-ments, O quicken me
in thy right - - eous-ness, O quicken me in thy right - - eous - ness, thy right - eous - - ness.

Andante.
p
I will a - rise, and go to my Fa - ther, to my Fa- ther, to my Fa - ther, and will say, will say un - to him.
p
p
Fa - ther I have sin- ned, I have sin- ned,
dim.
p
Fa - ther I have sin - ned, Fa - ther I have sin- ned, and am no more wor- thy to be call - ed thy son.
dim.
p
dim.

f
O be joy - ful in the Lord, all ye lands; serve the Lord with gladness, and come before his presence with a song. Be ye sure that the
f
f
p
Duet.
f
Lord he is God; it is he that hath made us, and not we ourselves; we are his people and the sheep of his pasture. O go your way in - to his
f
p
f

gates with thanksgiv-ing, and in - to his courts with praise, be thank-ful un - to him, and speak good of his name.
Quartetto Andante.
Semi Chorus.
Chorus Full.
p
mf
f
For the Lord is gra-cious, his mer - cy is ev - er - last-ing, and his truth en - dureth from gen - e - ra - tion to gen - e - ra- tion.
p
mf
f

QUARTETT. "Guide me, O my Lord!"

MELODY BY THE REV. F. W. P. GREENWOOD.

Second Verse.

Allegro Spiritoso.
COMER.
f
I will mag- ni - - fy thee, O God, my King, and I will praise, will praise thy name for - ev - - er and ev - - - - er.
f
Allegretto. Solo. For a Treble or Tenor voice.
Eve - ry day will I give thanks un- to thee, and praise thy name, and praise thy name, thy name for - ev - er and e - - - ver.

* These last three measures may be sung without the organ.

Chorus. Allegro con Spirito.
f
My mouth shall speak the praise of the Lord, and let all flesh give thanks un - - to his ho - - ly name, his
f
ff
ho - - ly name for - ev - er and ever, for - - ev-er and ev-er, for - ev - er and ev - er. A- men, A- men, Amen. A - - men.
ff

Andante Larghetto.
O Lord, our gov - er - nor, O Lord, our gov- er - nor, how ex - cel - lent, how ex - cel - lent, how ex - cel - lent is thy
name, how ex - cel - lent is thy name, how ex - cel-lent, how ex - cel-lent, how ex - cel-lent is thy name, thy

name in all the world, thy name in all the world, how ex - cel - lent is thy name, O Lord, thy
How ex - cel- lent is thy name,
O Lord, thy name
name in all the world, O Lord, thy name . . . . . how ex - cel- lent, how ex - cel-lent thy name, thy

name, O Lord, in all the world, how ex - cel- lent thy name, thy name, O Lord, in all, all the world.
Chorus. Spirito.
How ex - cel - lent is thy name, . . . O Lord, . . . thy name in all, ... in all the
How ex - cel- lent is thy name, O Lord, how ex - cel -lent in . . . all the
How ex - cel- lent is thy name, O Lord, thy name in all the
How ex-cellent is thy name, O Lord, . . . O Lord, how ex - cel - lent thy name in all the

f
world. O Lord, how ex- cel - lent, O Lord, how ex- cel - lent, how ex-cellent is thy
world, O Lord, how ex-cel-lent, O Lord, how ex- cel-lent,
world, O Lord, how ex - cel - lent, O Lord, how ex - cel - lent, how ex-cel-lent is thy name,
name, thy name, O Lord, thy name in all the world, O Lord, thy name, thy name, O Lord, thy name how ex - cel - lent, O Lord, in all the
in all the world, O Lord, thy name, thy name how excel -lent, how ex - cel - - - lent,

Thy name, O Lord, O Lord,
world. Thy name, O Lord, thy name, how ex - cel - lent thy
Thy name, O Lord,
Thy name, thy name,
Andantino 2d Time.
name in all the world, O Lord, thy name, thy name how ex - cel - lent, thy name how ex - cel-lent, O Lord, in all the world.

Andantino.
Praise the Lord, O my soul, and all that is with - in me praise his ho - ly name, and for - get not all his ben-e - fits, ben - e - fits.
all thy sin,
Who for- giv - eth
Who for - giv - eth all thy sin, and heal-eth thine in - firm - i - ties, who sa-veth, who sa - veth thy life from de - struc-tion.
all thy sin,

Allegretto.
Our Fa - ther who art in heaven, Hal-low-ed be thy name, Hal-low-ed be thy name. Thy king-dom come, thy will be done, on
earth as it is in heaven. Give us this day our dai - - ly bread, and for-give us our debts as we for-give our debt-ors.
T. S.

And lead us not in - - to temp - ta - tion, And lead us not in - to temp - ta - tion, But de - liv - er us from
e - vil, But de - liv - er us from e - vil, For thine is the king-dom, and the pow'r, and the glo - - ry, For

thine is the king-dom, and the pow'r, and the glo - ry, for ev - er, for ev - er, A - - men, A - - - men.

"Ere I sleep for every favor." 8s, 3s & 6.

L. MARSHALL.

Andante.

1. Ere I sleep for ev - - - ery fa - vor, This day show'd By my God I do bless my Sa - - vior.

2. Leave me not, but ev - - er love me; Let thy peace, Be my bliss, Till thou hence re - - move me.

3. Thou my rock, my guard, my tow - er, Safe - ly keep, While I sleep, Me with all thy pow - - er.

4. And when - e'er in death I slum-ber, Let me rise With the wise, Count - ed in their num - ber.

"The Lord himself, the mighty Lord." C. M. (DOUBLE.)

M. VERTUE.

Siciliano e Moderato.

Trio. *p*

The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd, by whose constant care, My wants are all sup - plied. In ten-der grass he makes me feed, In

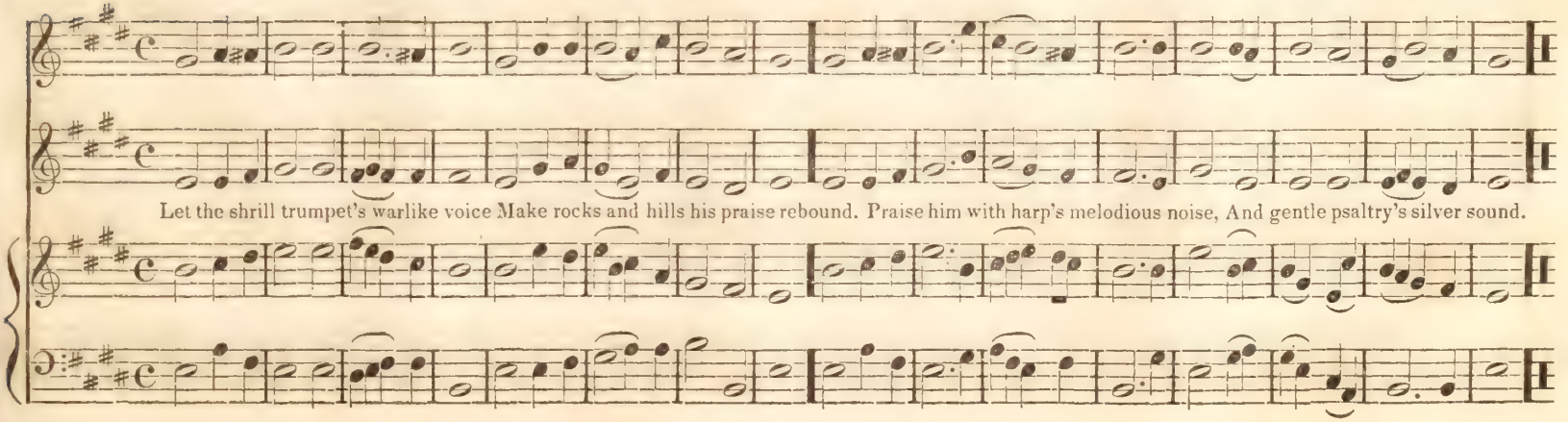
f

ten - der grass he makes me feed, And gently there re - pose, Then leads me to cool shades, and where, Then leads me to cool shades, and where Refreshing water flows.

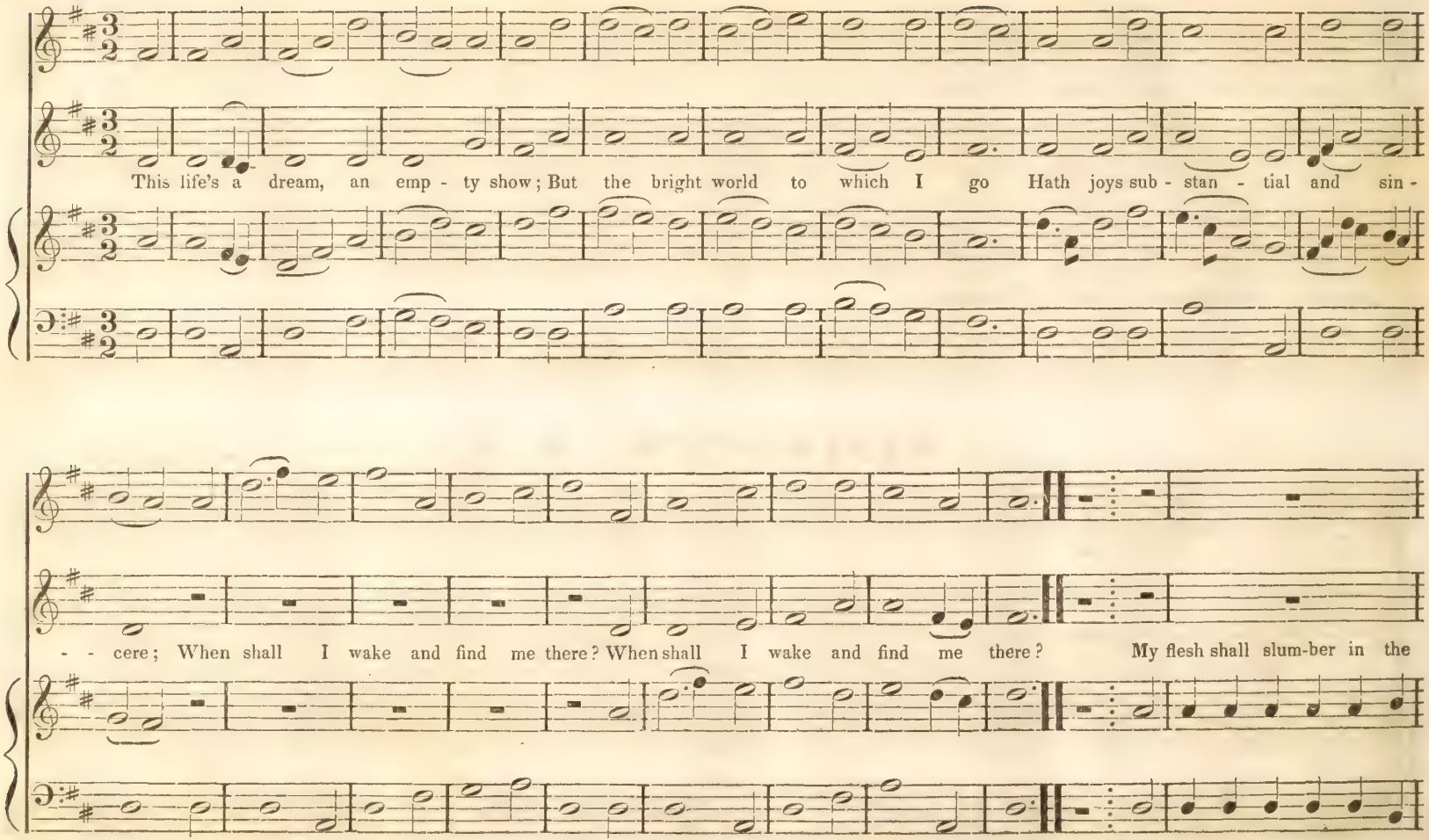
THE Institute, at the request of many of their friends in the country, amateurs, and other lovers of the old New-England melodies, have permitted them to appropriate to their use, the following pages, to be filled with such of the favorite and popular Tunes as they might select from the works of Billings, Holden, Read and others. They are inserted without any interference of the Institute, or any attempt, (however desirable,) on their part to correct the harmony, or make any alterations whatever, believing that those at whose instance they are published desire to see them just as they have always seen and known them, and that almost any changes would to them appear but as blemishes, and defeat altogether the objects of their publication.

MANCHESTER. L. M.

WM. BILLINGS.



TILDEN. L. M.

BROWN.

Loud.

ground, Till the last trumpet's joy - ful sound; Then burst the bands with sweet sur-prise, And in my Sa - vior's im - - age rise.

WINDHAM. L. M.

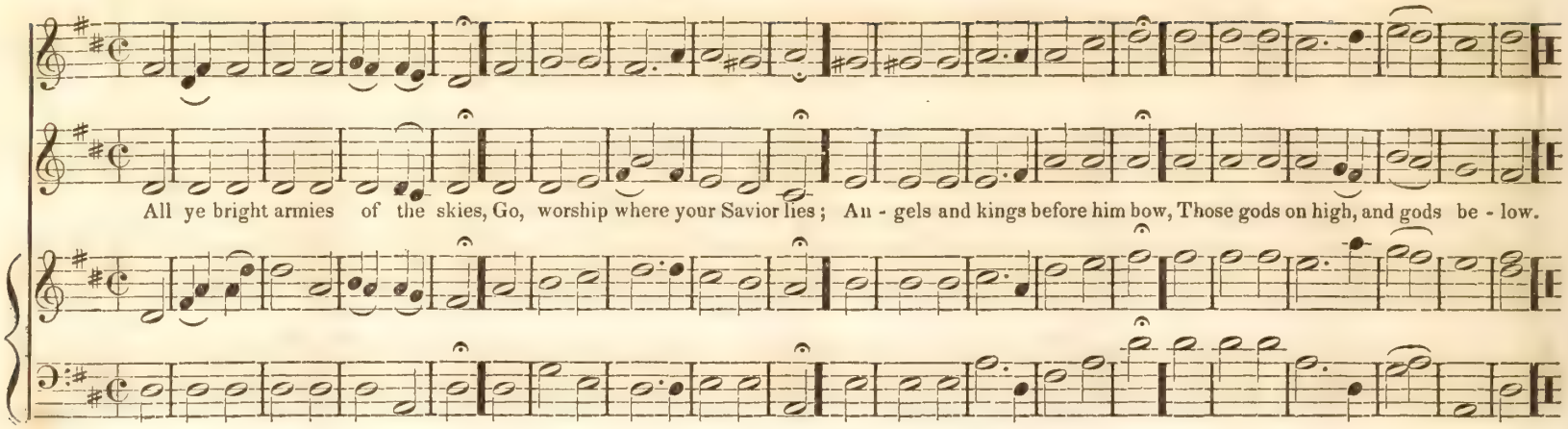
D. READ.

Moderato.

Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a trav-el - ler.

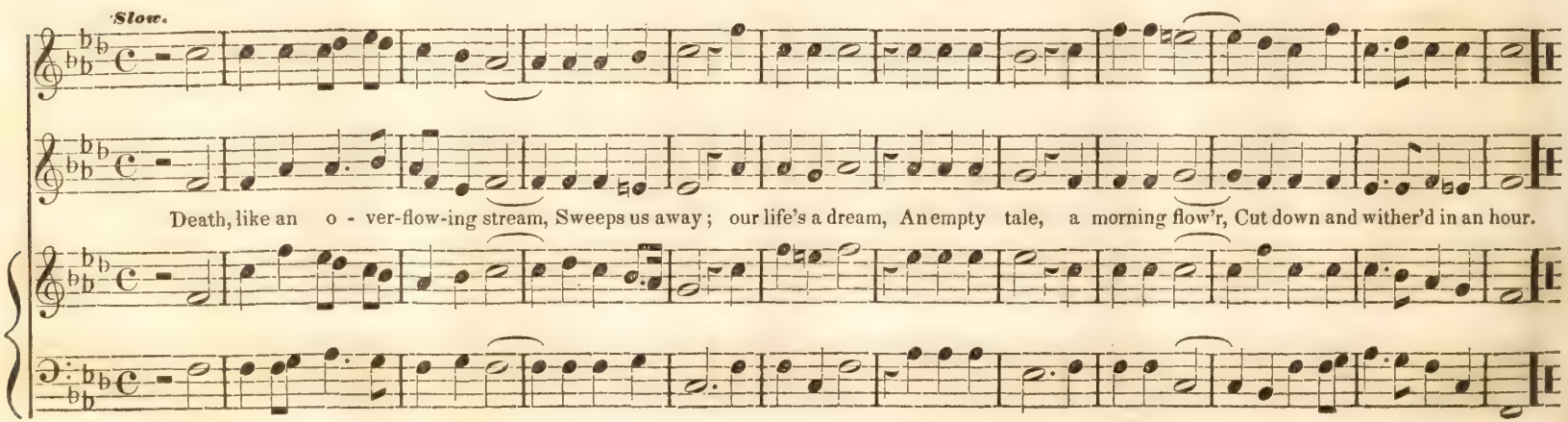
ARNHEIM. L. M.

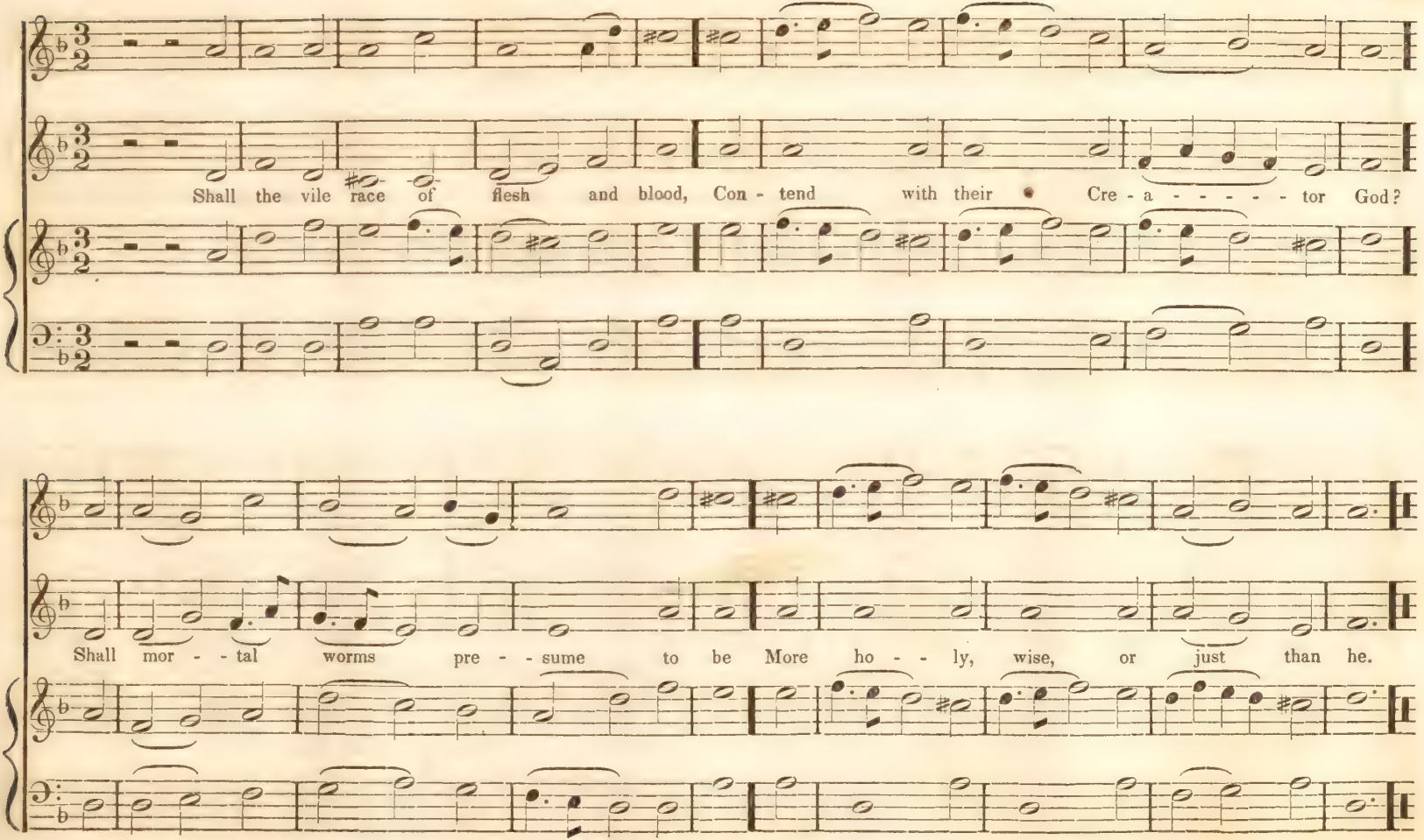
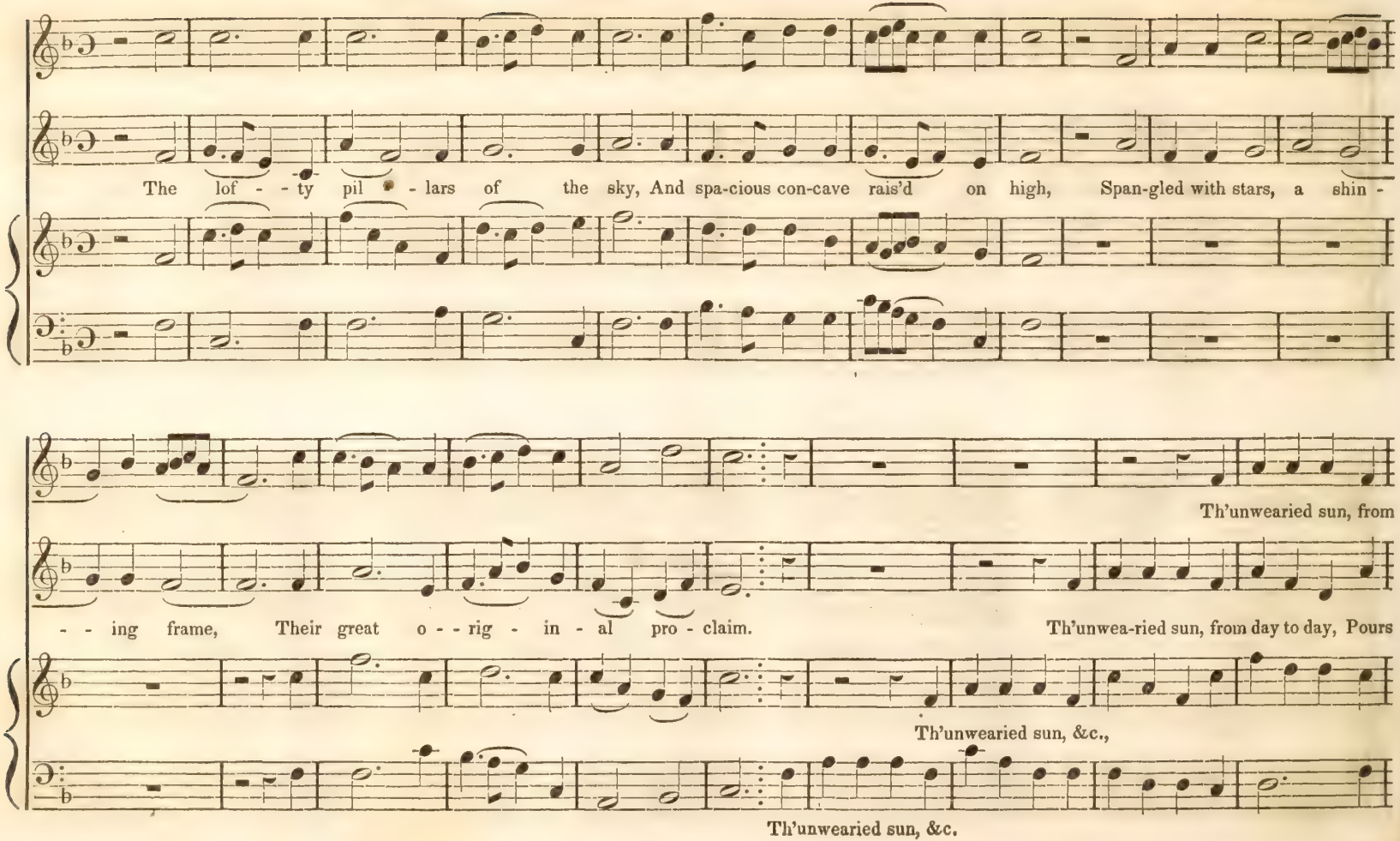
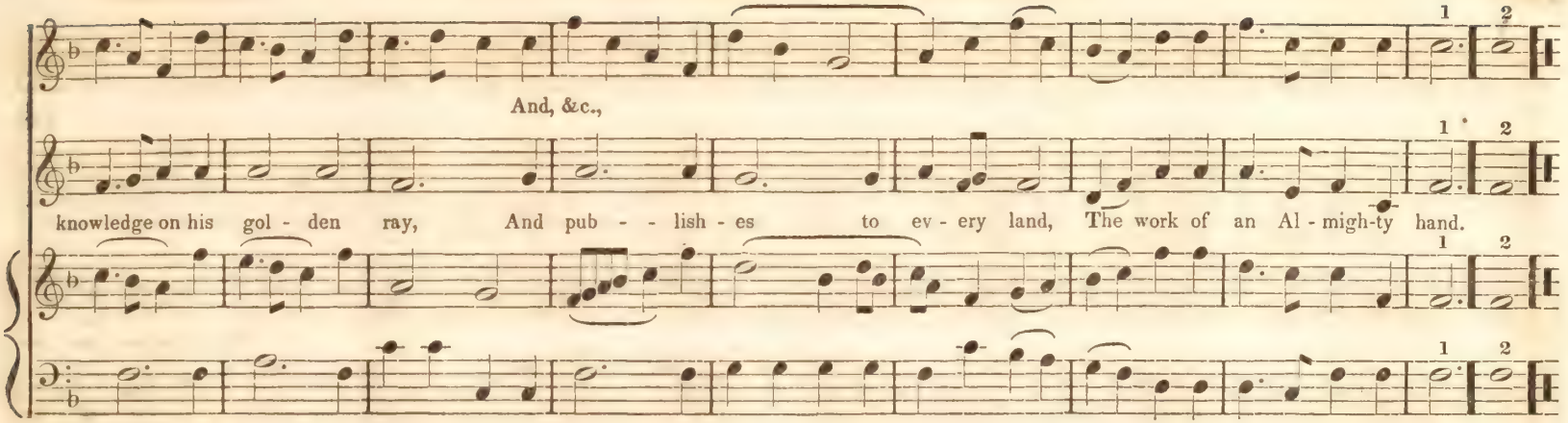
S. HOLYOKE.



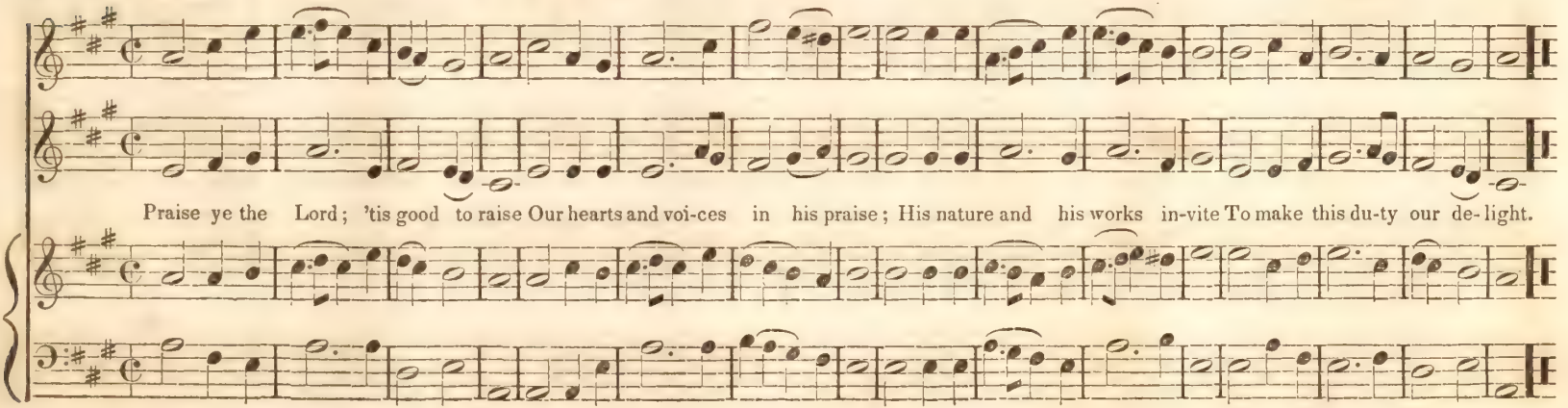
MORTALITY. L. M.

D. READ.

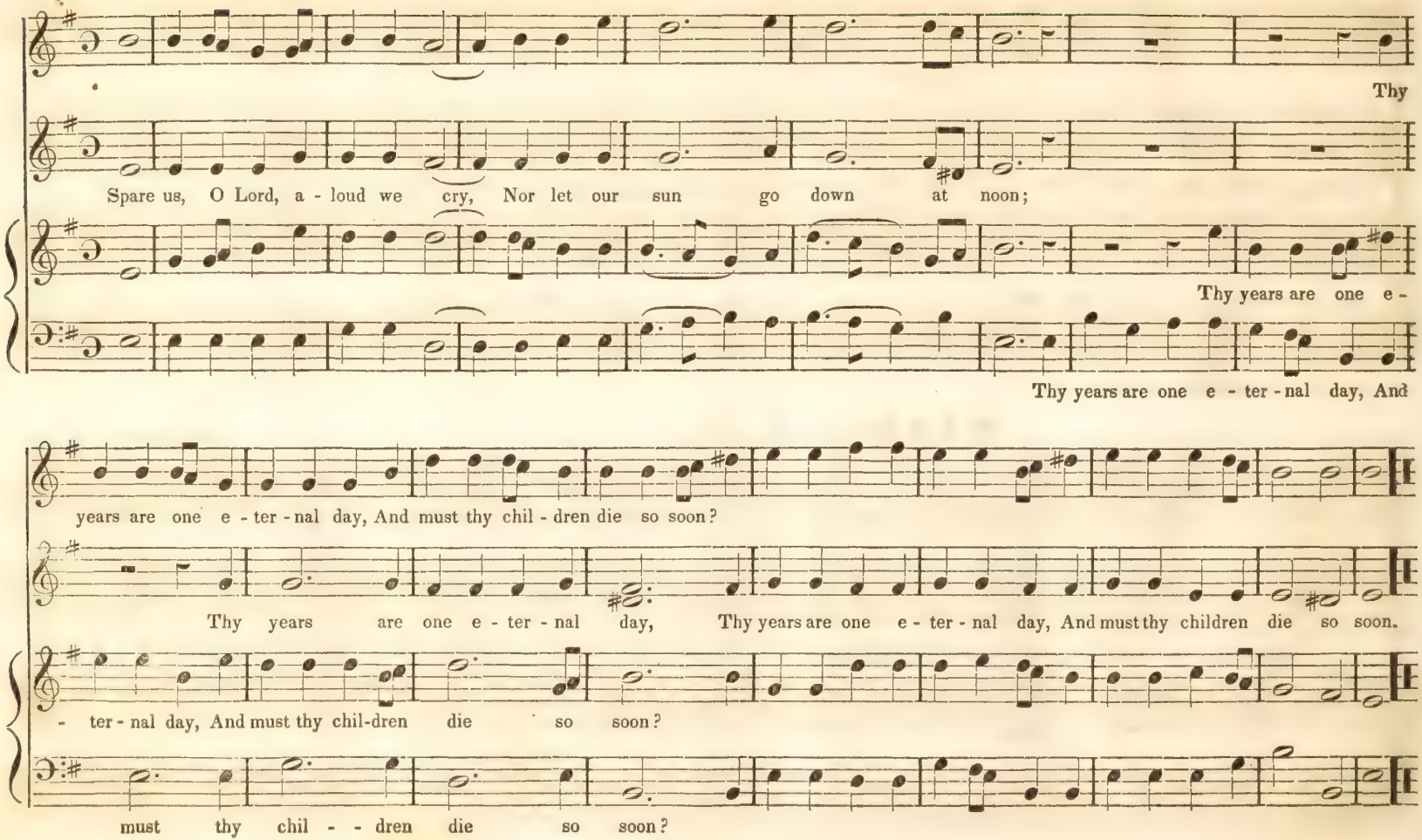
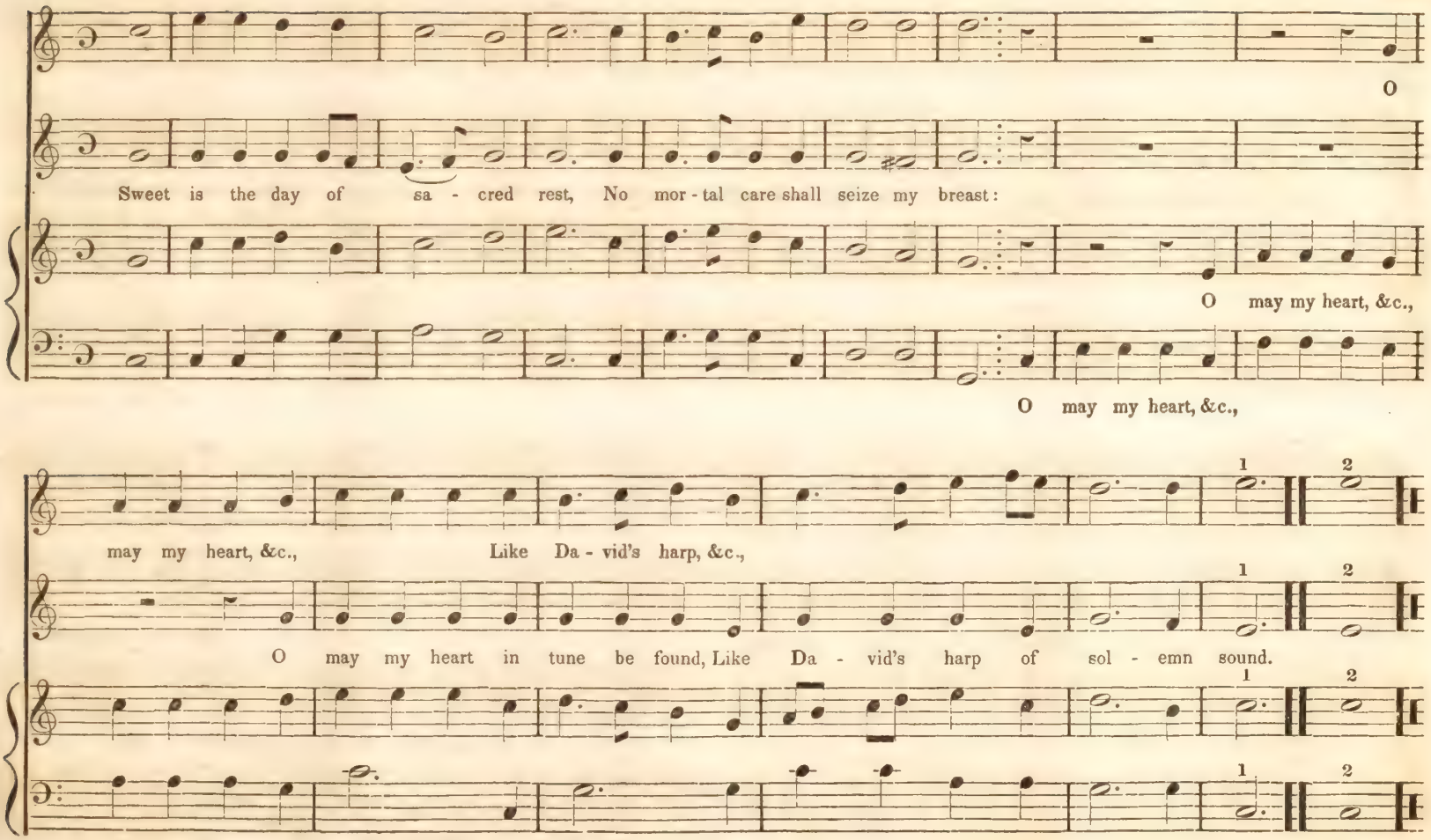
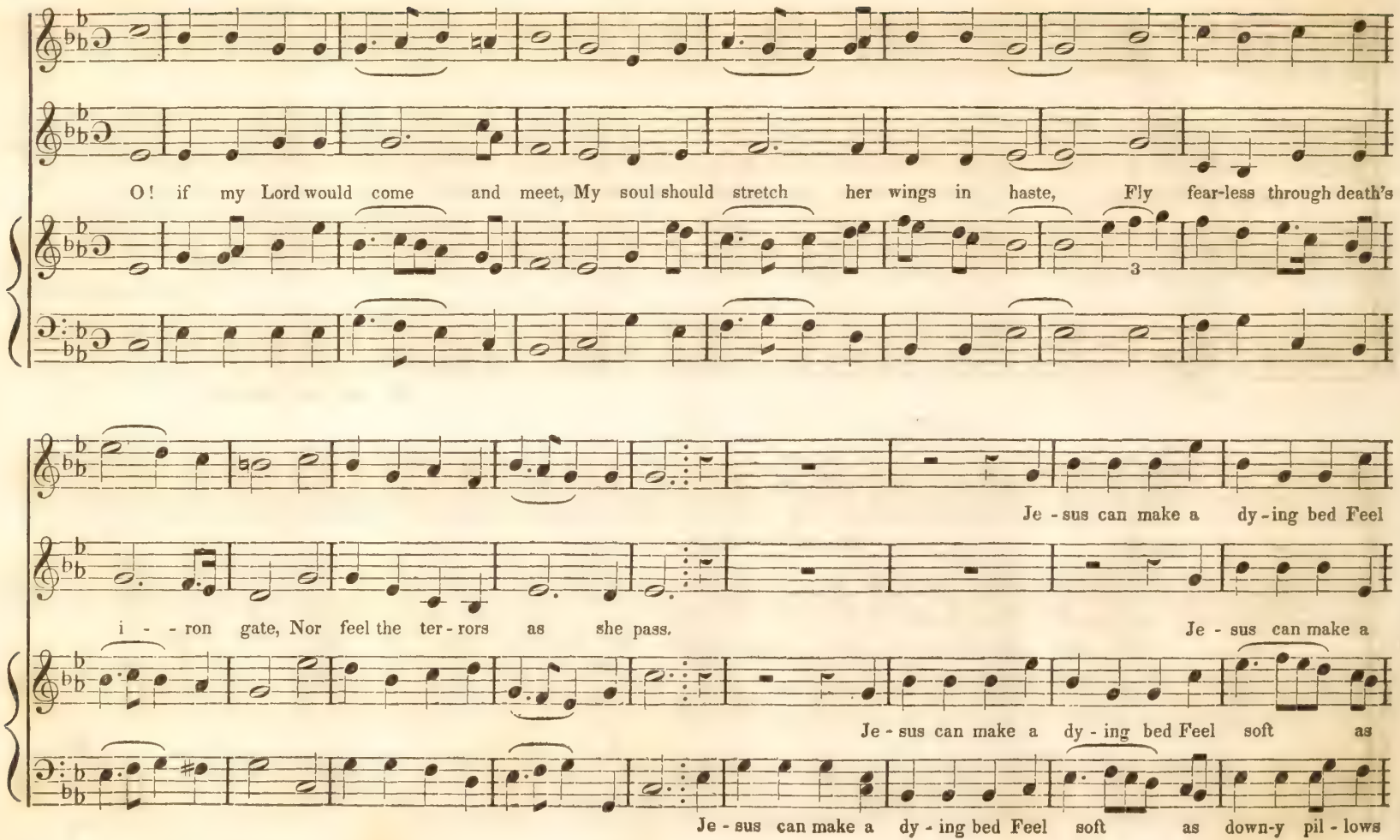
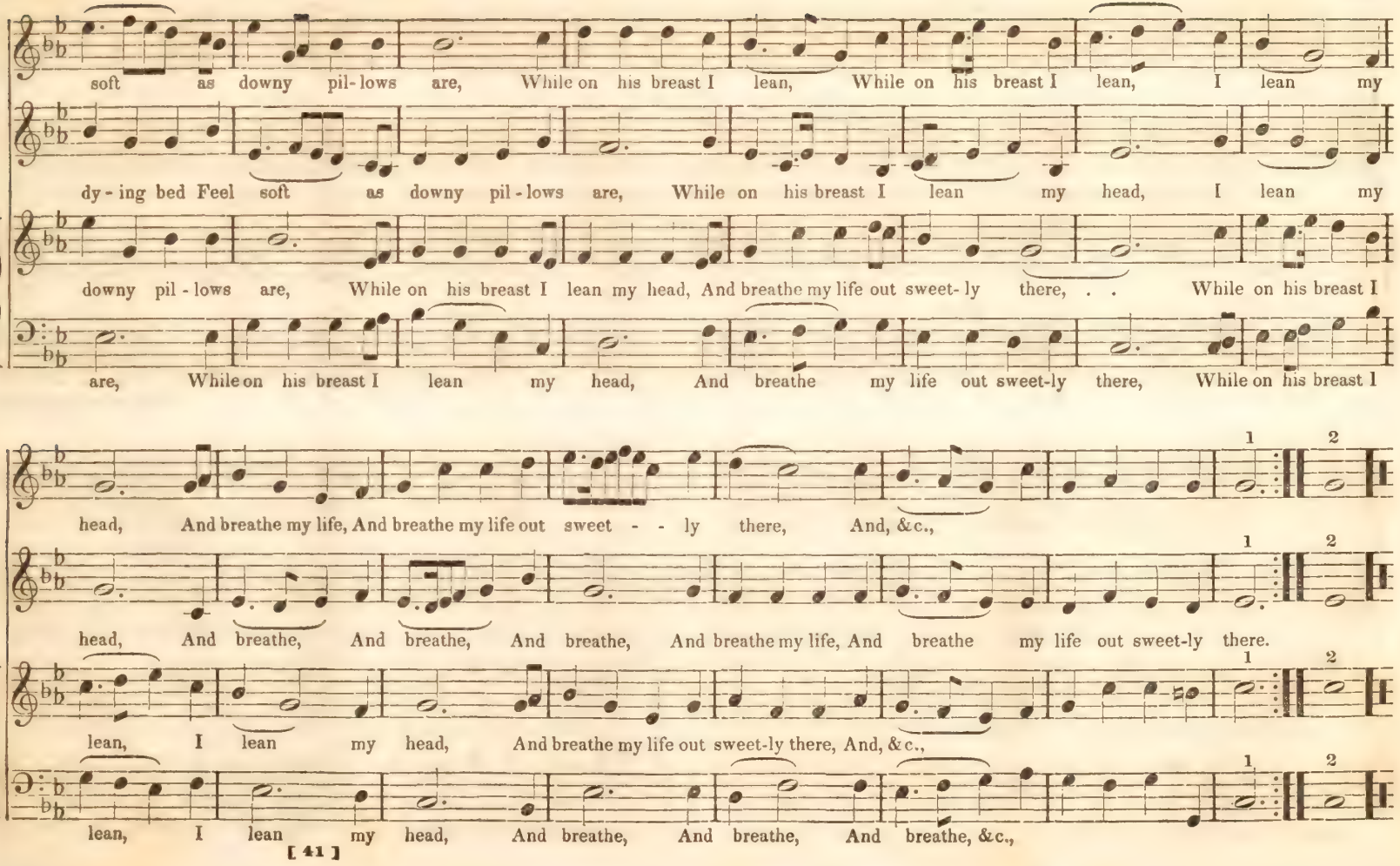



Shall the vile race of flesh and blood, Con - tend with their Cre - a - - - - - tor God?
Shall mor - - tal worms pre - - sume to be More ho - - ly, wise, or just than he.

The lof - - ty pil - lars of the sky, And spa-cious con-cave rais'd on high, Span-gled with stars, a shin -
Th'unwearied sun, from
- - ing frame, Their great o - - rig - in - al pro - claim.
Th'unwea-ried sun, from day to day, Pours
Th'unwearied sun, &c.,
Th'unwearied sun, &c.

PARIS. L. M.

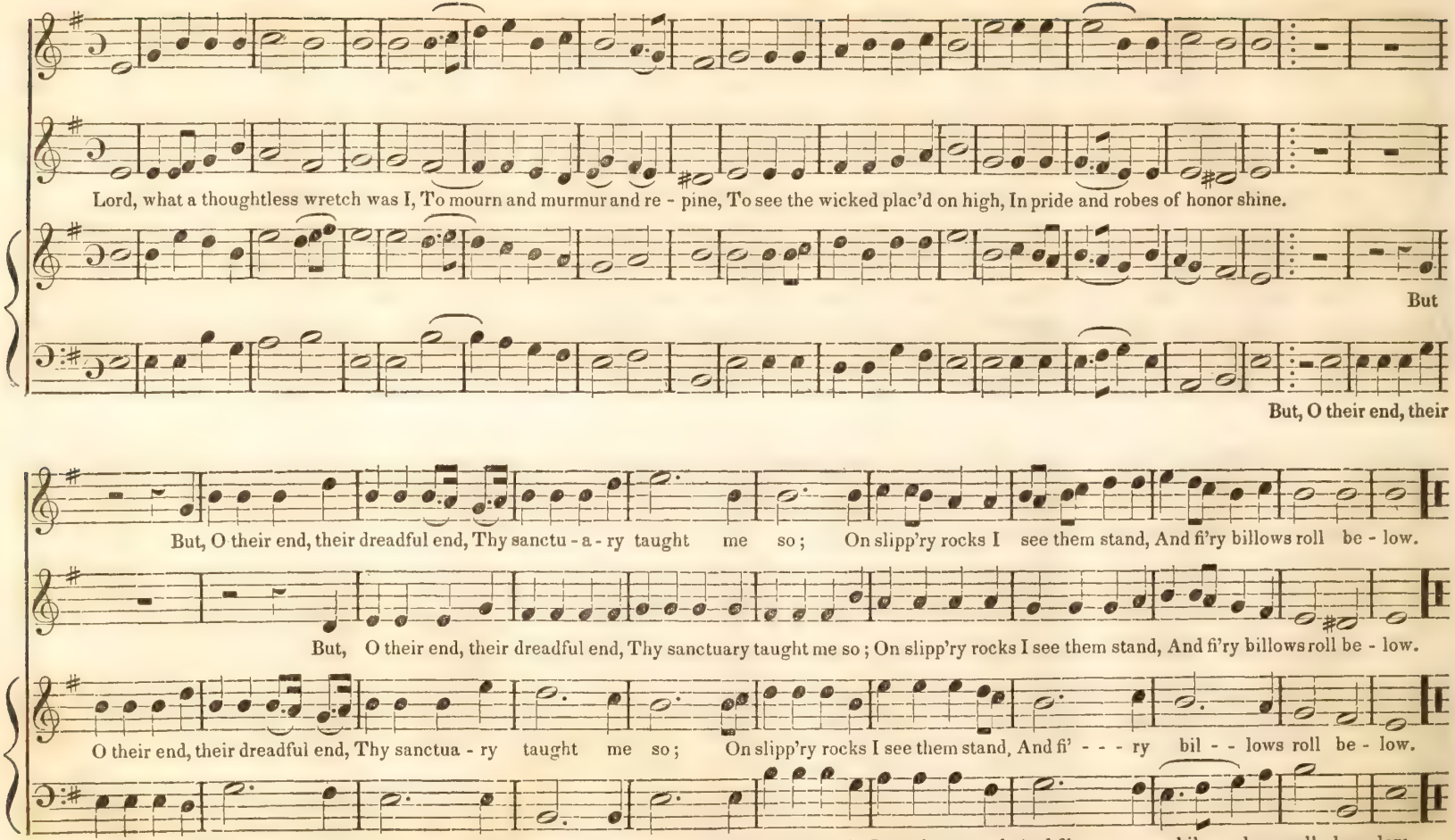
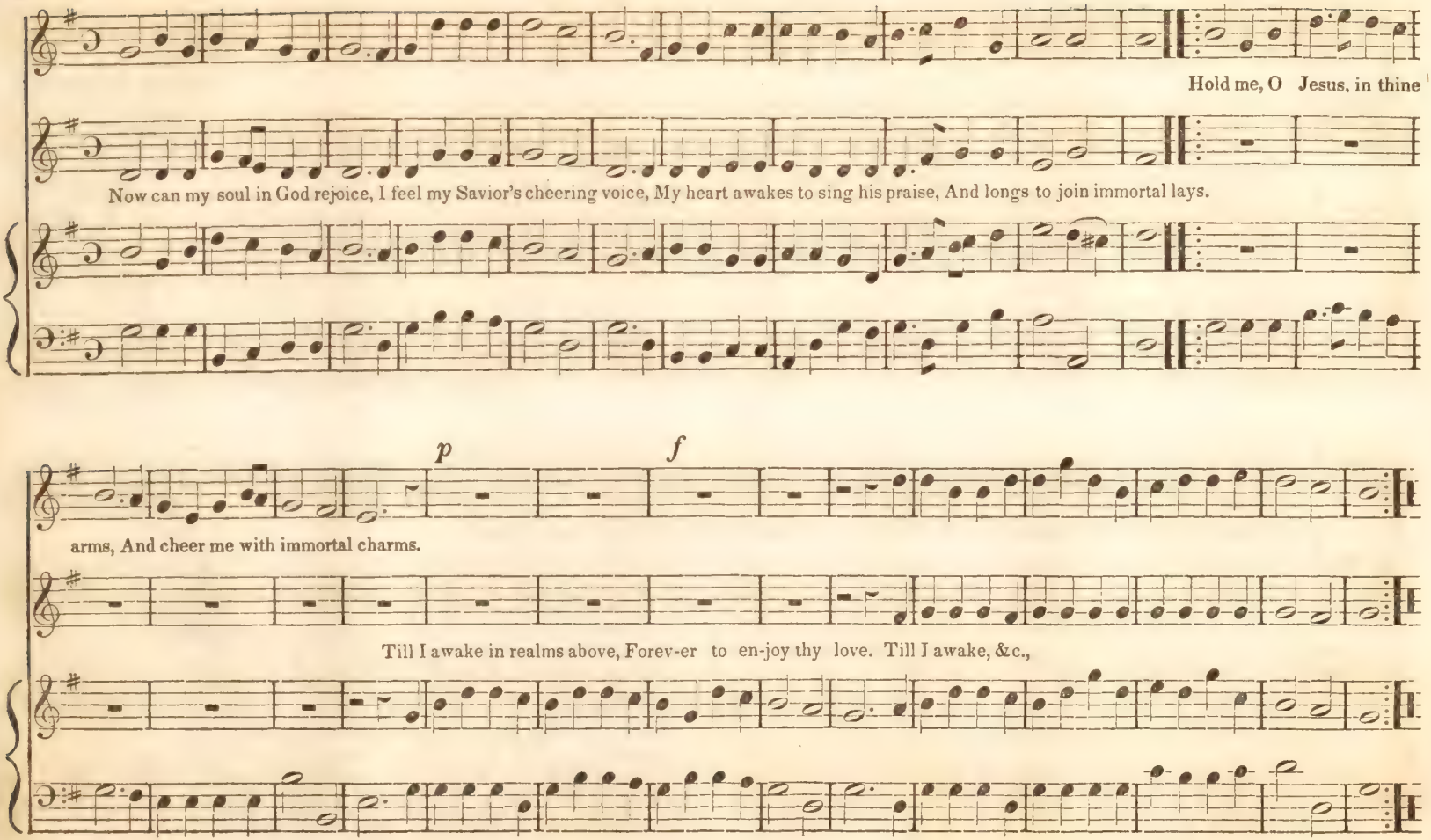
BILLINGS.



COMPLAINT. L. M.

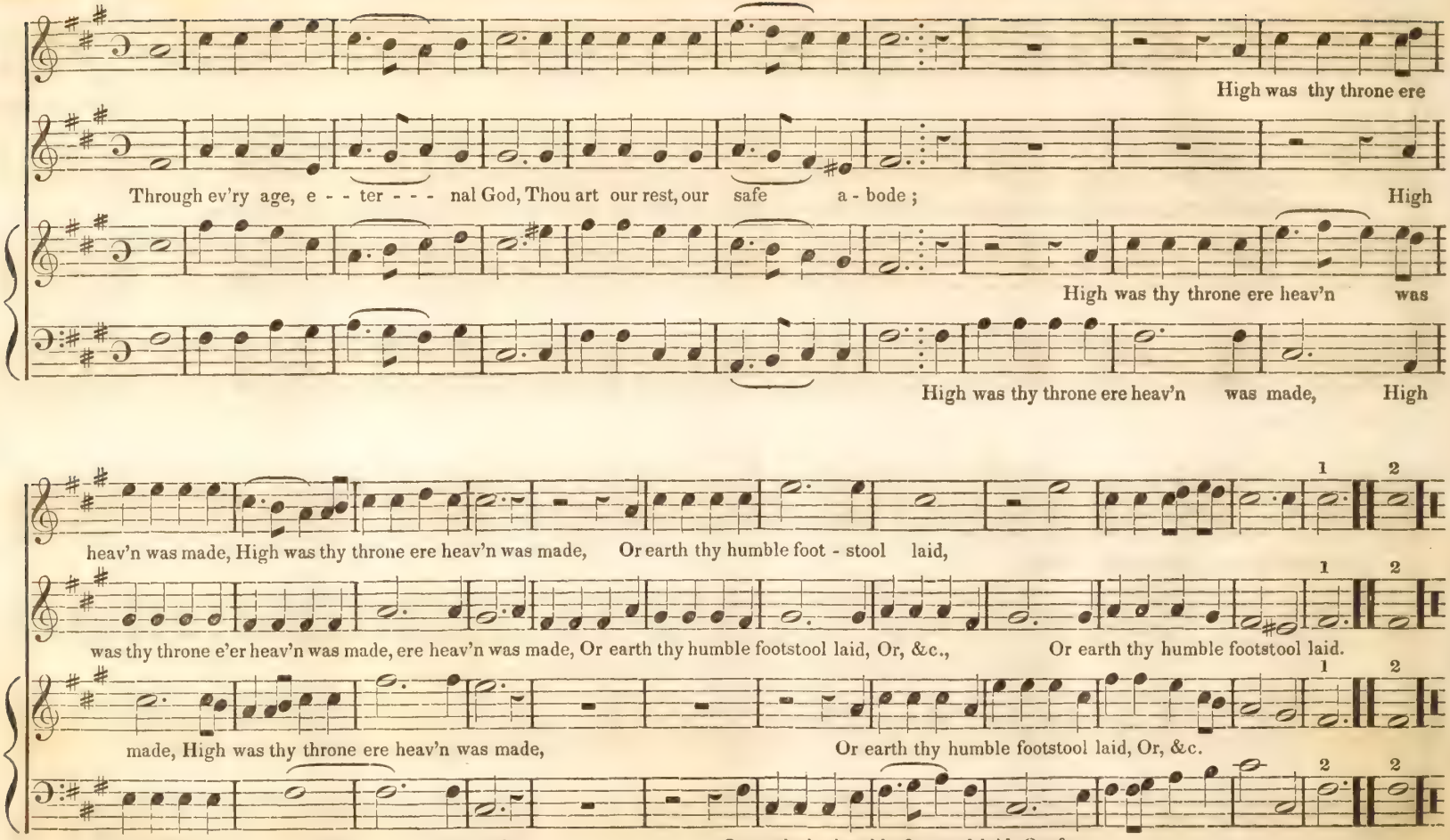
PARMENTER.

O
Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast:
O may my heart, &c.,
O may my heart, &c.,
may my heart, &c., Like Da - vid's harp, &c.,
O may my heart in tune be found, Like Da - vid's harp of sol - emn sound.
1
2

O! if my Lord would come and meet, My soul should stretch her wings in haste, Fly fear-less through death's
3
Je - sus can make a dy - ing bed Feel
i - - ron gate, Nor feel the ter - rors as she pass.
Je - sus can make a
Je - sus can make a dy - ing bed Feel soft as
Je - sus can make a dy - ing bed Feel soft as down-y pil - lows

soft as downy pil-lows are, While on his breast I lean, While on his breast I lean, I lean my
dy-ing bed Feel soft as downy pil-lows are, While on his breast I lean my head, I lean my
downy pil-lows are, While on his breast I lean my head, And breathe my life out sweet-ly there, . . While on his breast I
are, While on his breast I lean my head, And breathe my life out sweet-ly there, While on his breast I
head, And breathe my life, And breathe my life out sweet - - ly there, And, &c.,
head, And breathe, And breathe, And breathe, And breathe my life, And breathe my life out sweet-ly there.
lean, I lean my head, And breathe my life out sweet-ly there, And, &c.,
lean, I lean my head, And breathe, And breathe, And breathe, &c.,
1
2

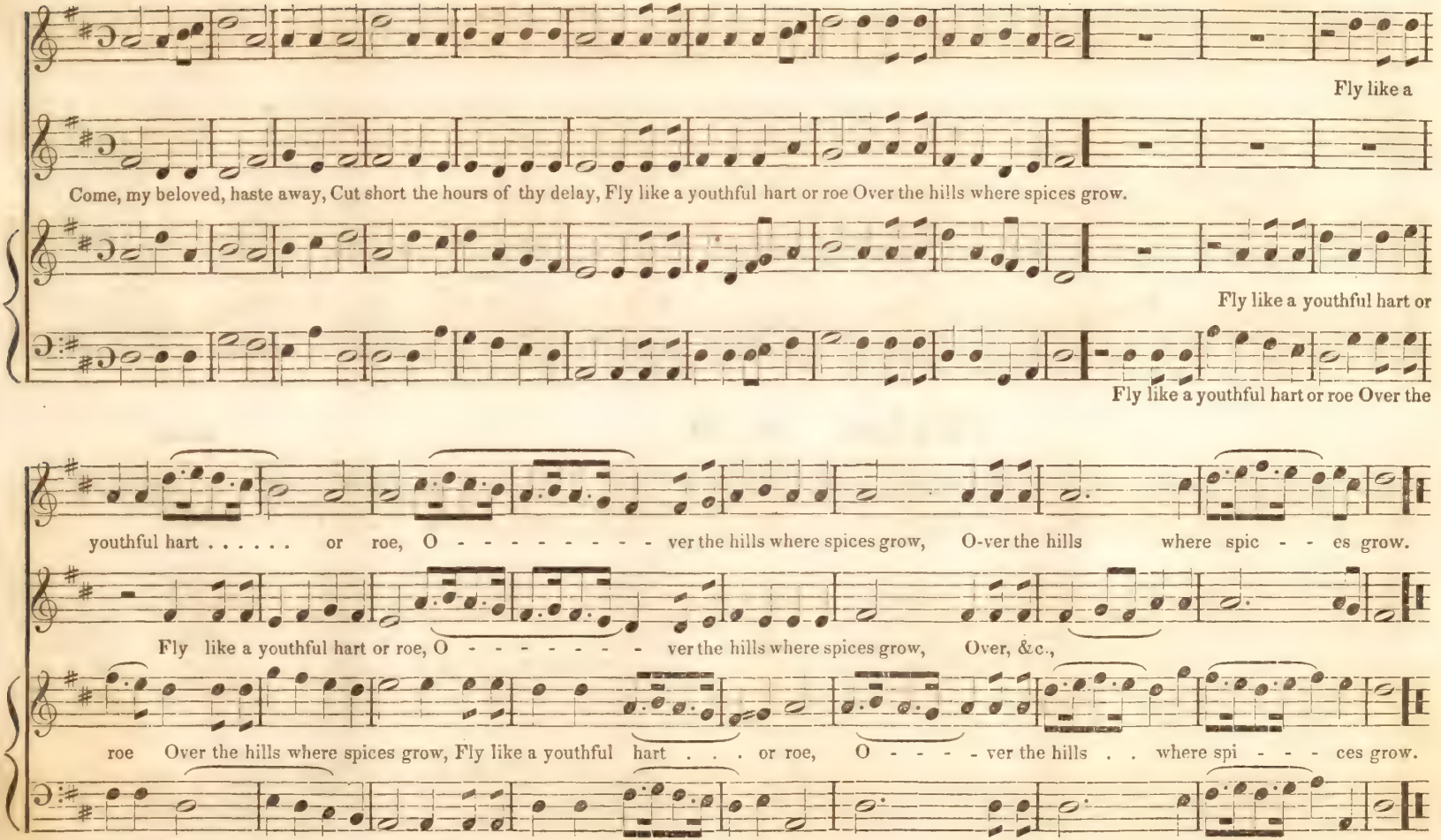
GREENWICH. L. M.

D. READ.

Hold me, O Jesus, in thine
Now can my soul in God rejoice, I feel my Savior's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays.
p
f
arms, And cheer me with immortal charms.
Till I awake in realms above, Forev-er to en-joy thy love. Till I awake, &c.,

STRATFIELD. L. M.

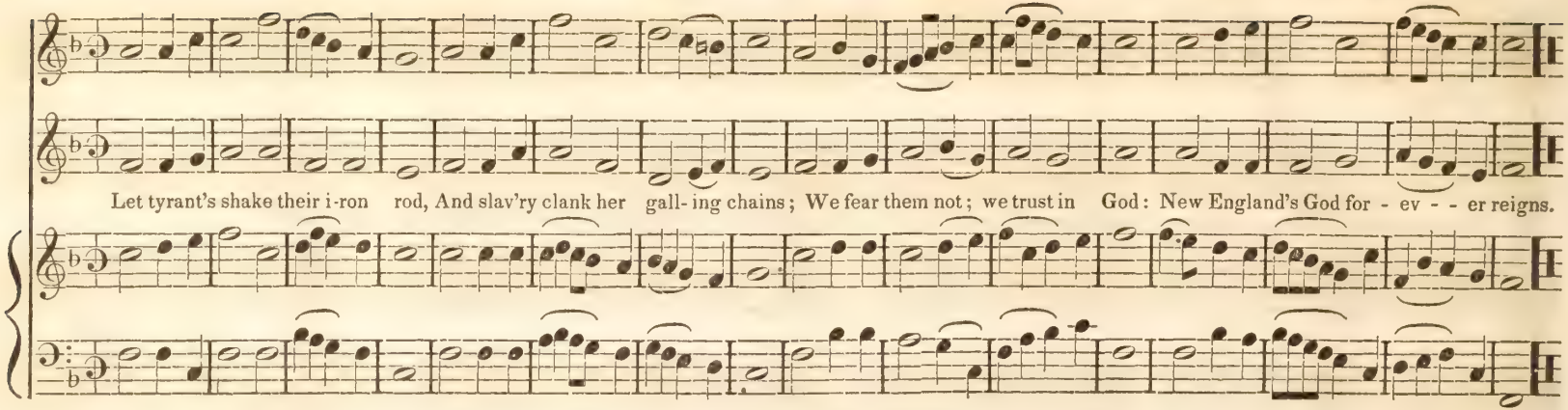
GOFF.




Fly like a
Come, my beloved, haste away, Cut short the hours of thy delay, Fly like a youthful hart or roe Over the hills where spices grow.
Fly like a youthful hart or
Fly like a youthful hart or roe Over the
youthful hart . . . . . or roe, O - - - - - - - - ver the hills where spices grow, O-ver the hills where spic - - es grow.
Fly like a youthful hart or roe, O - - - - - - - - ver the hills where spices grow, Over, &c.,
roe Over the hills where spices grow, Fly like a youthful hart . . . or roe, O - - - - ver the hills . . where spi - - - - ces grow.
hills where spi - - - - . ces grow, Fly, &c.,

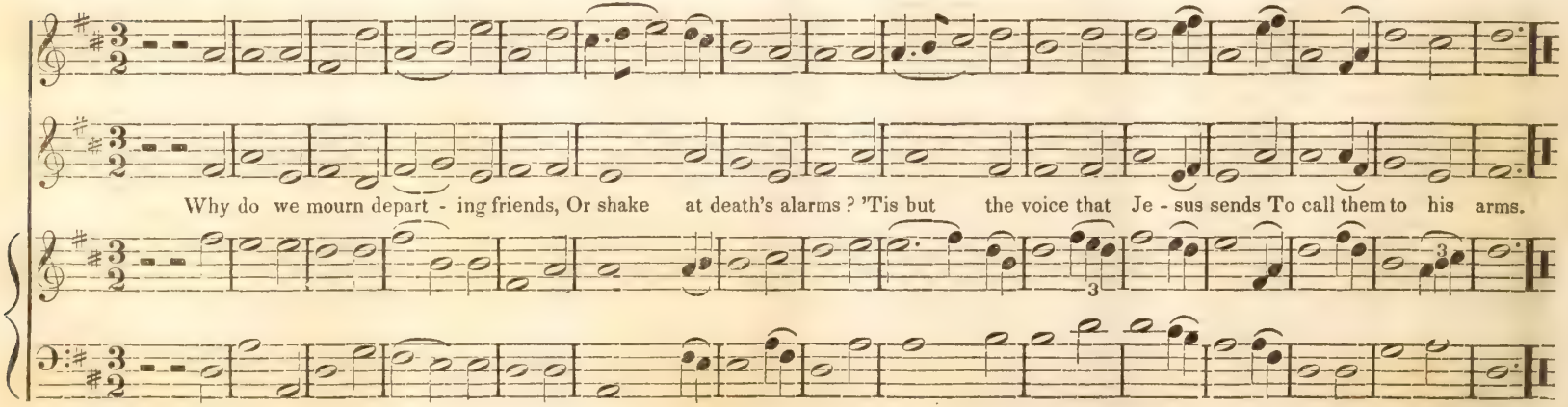
CHESTER. L. M.

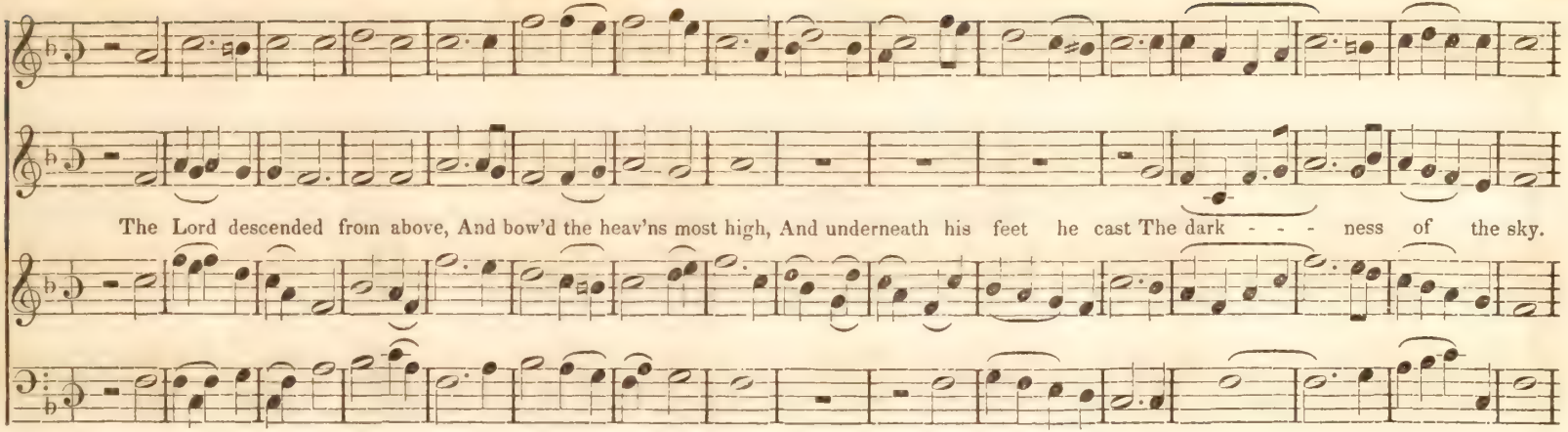
BILLINGS.

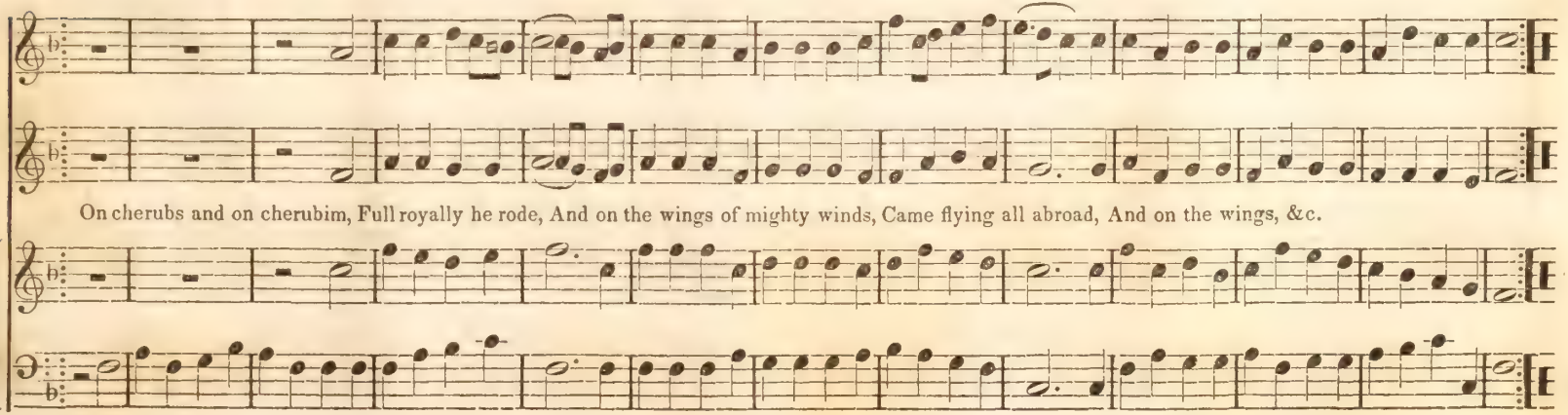
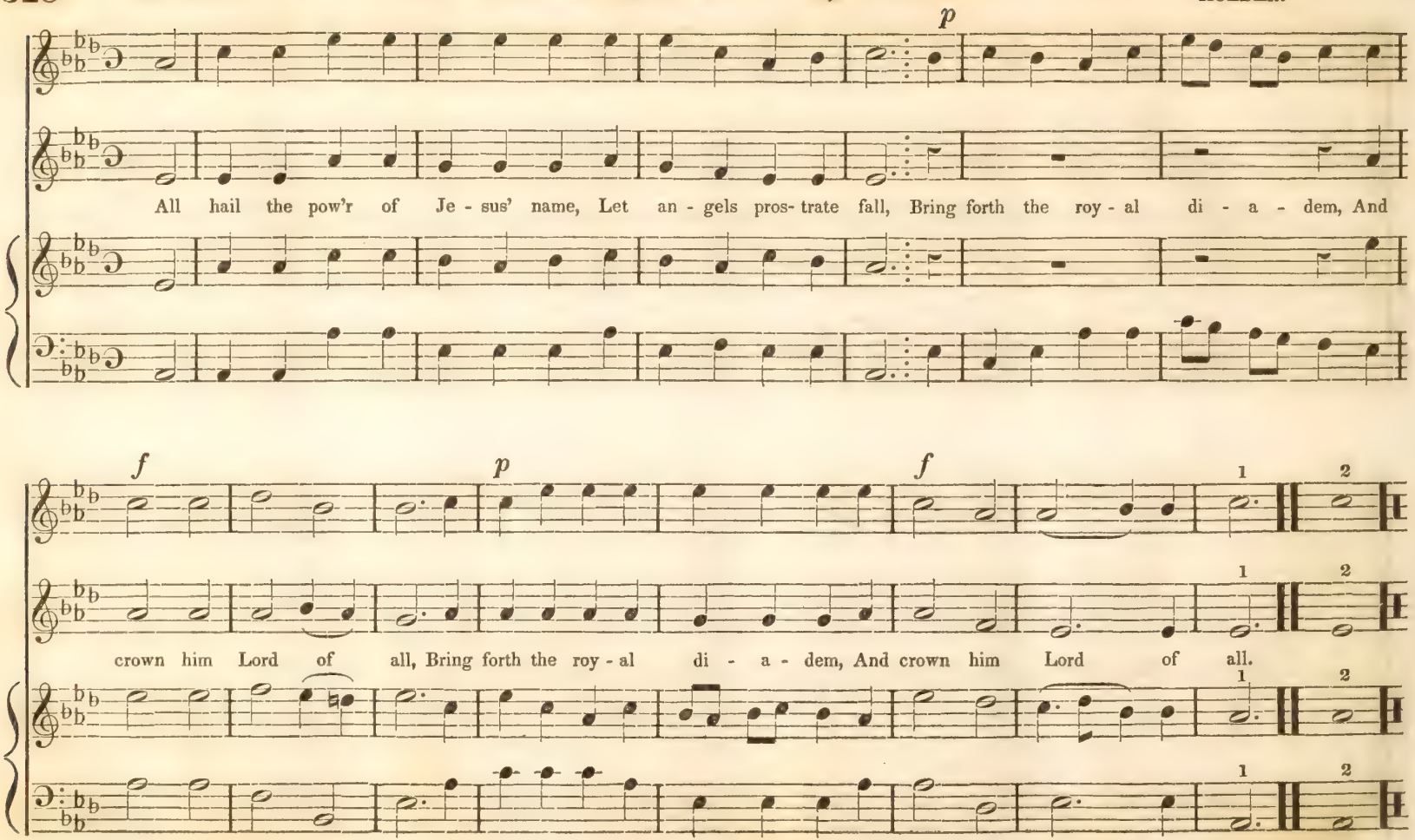
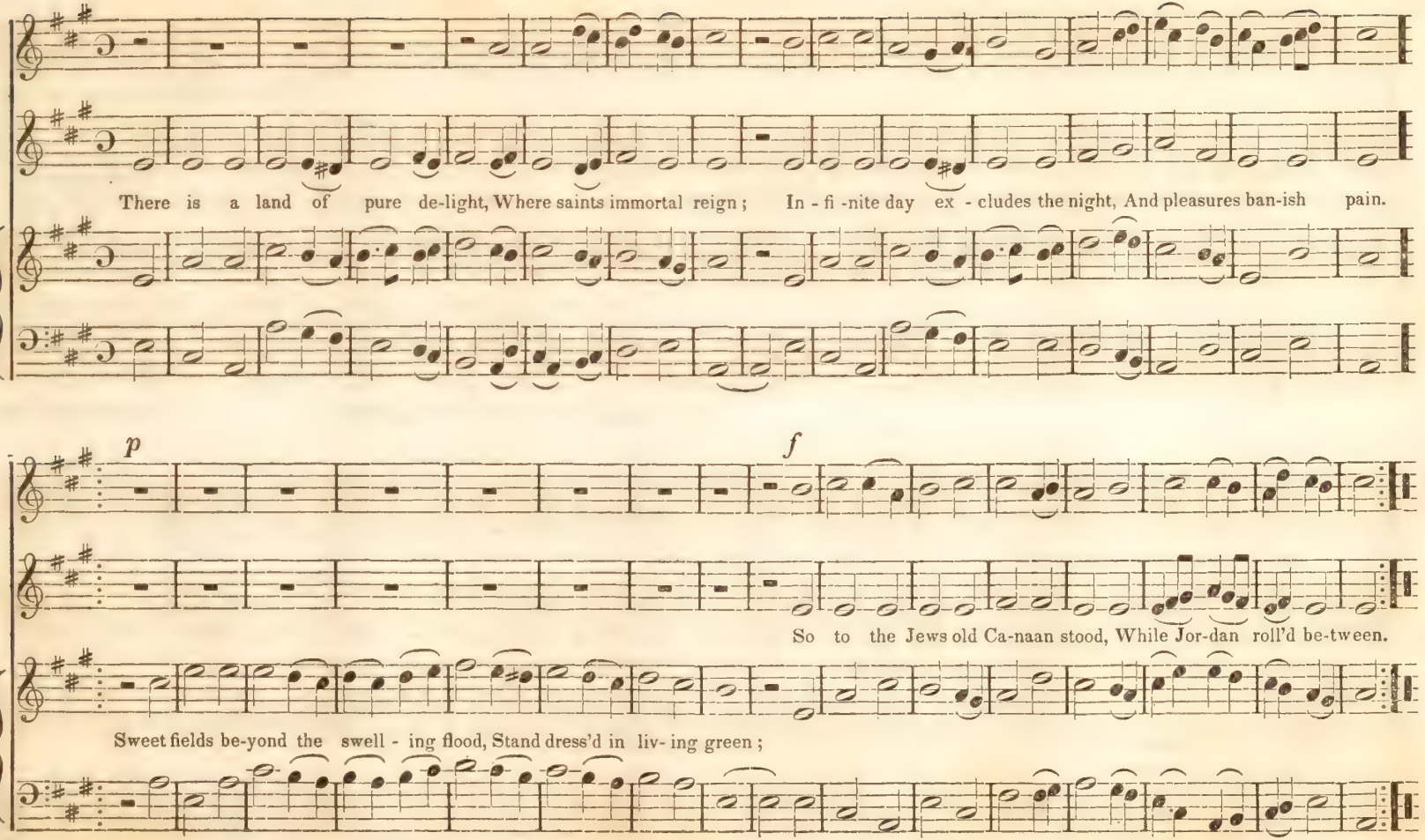


CHINA. C. M.

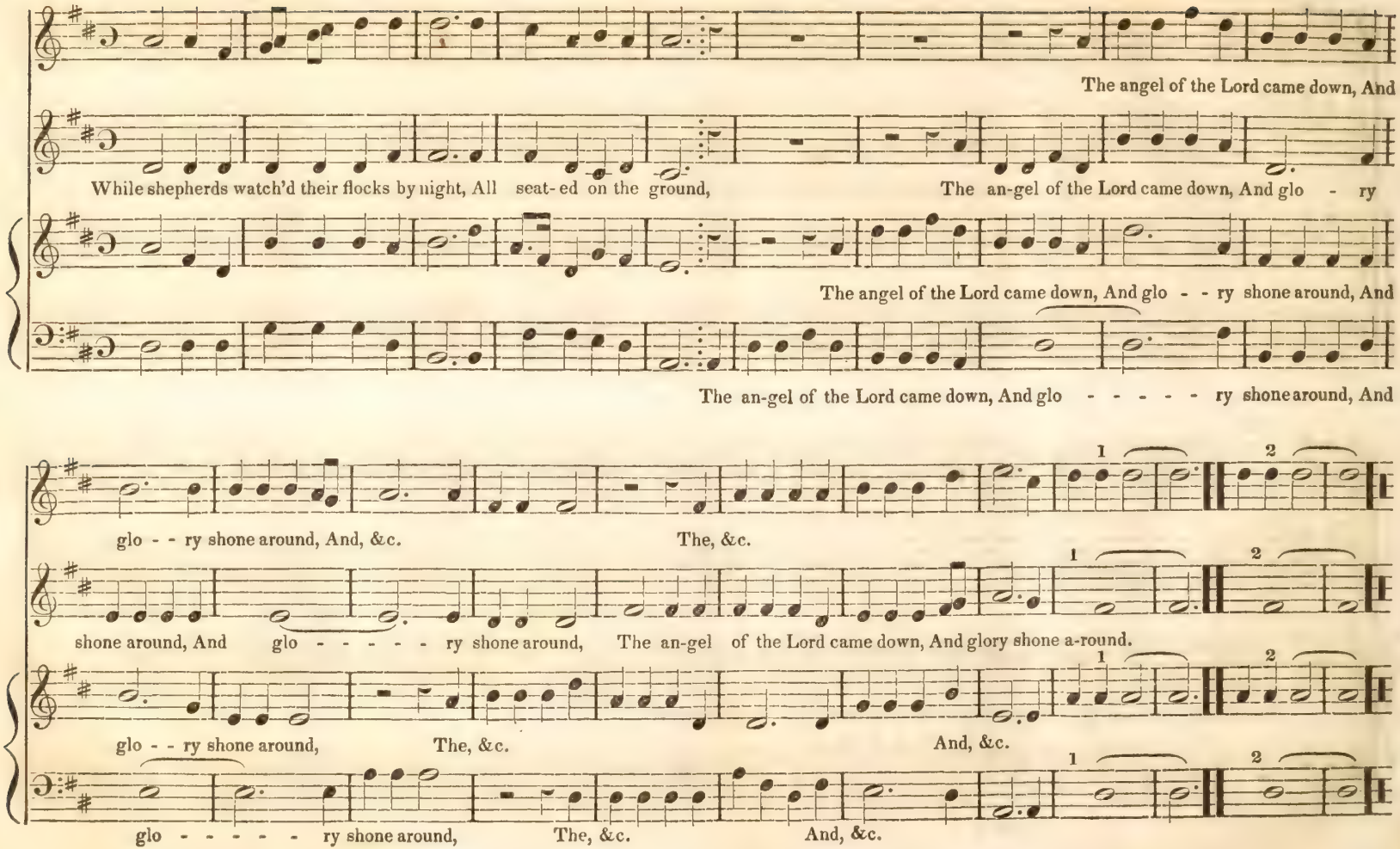
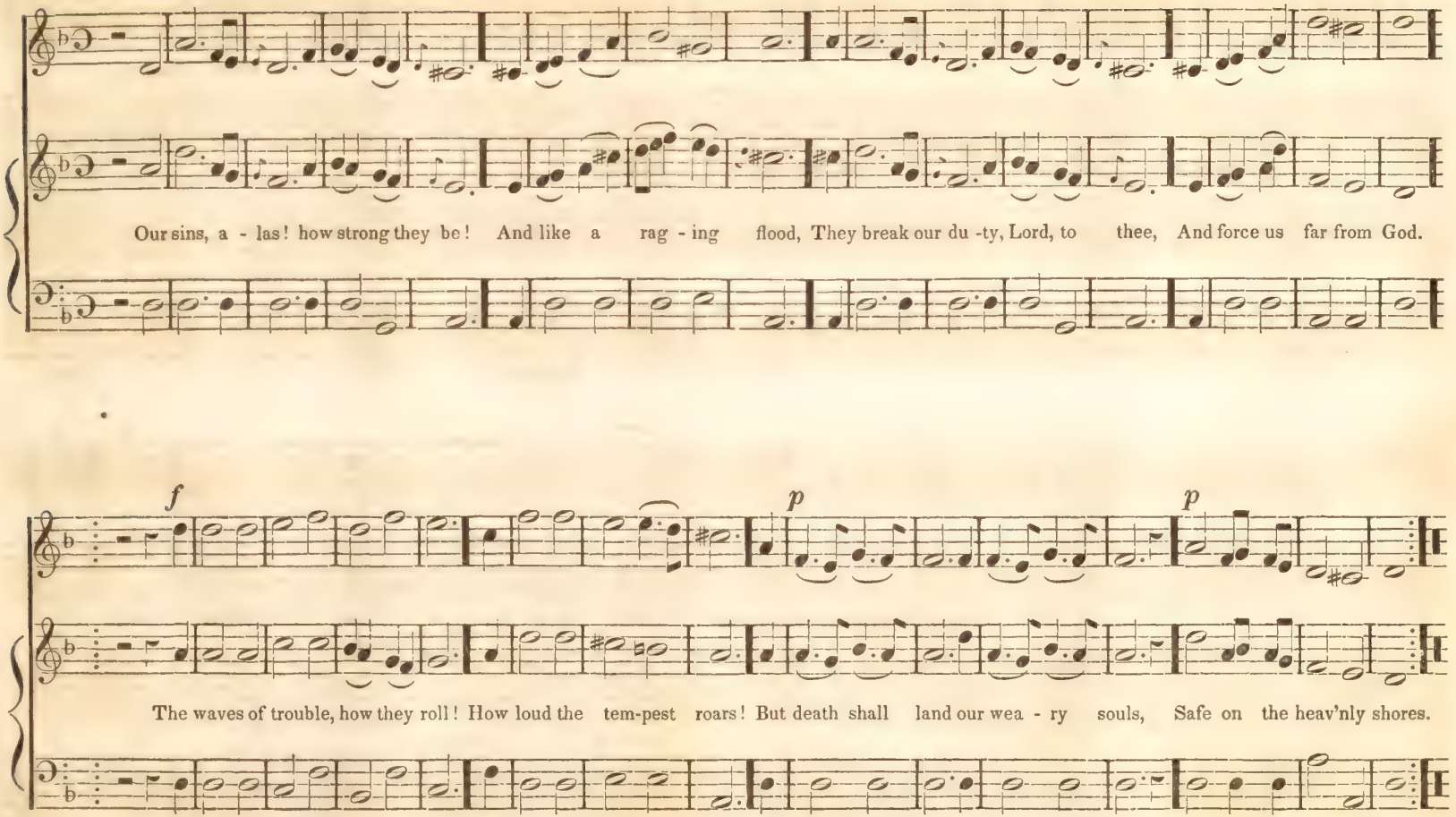
SWAN.



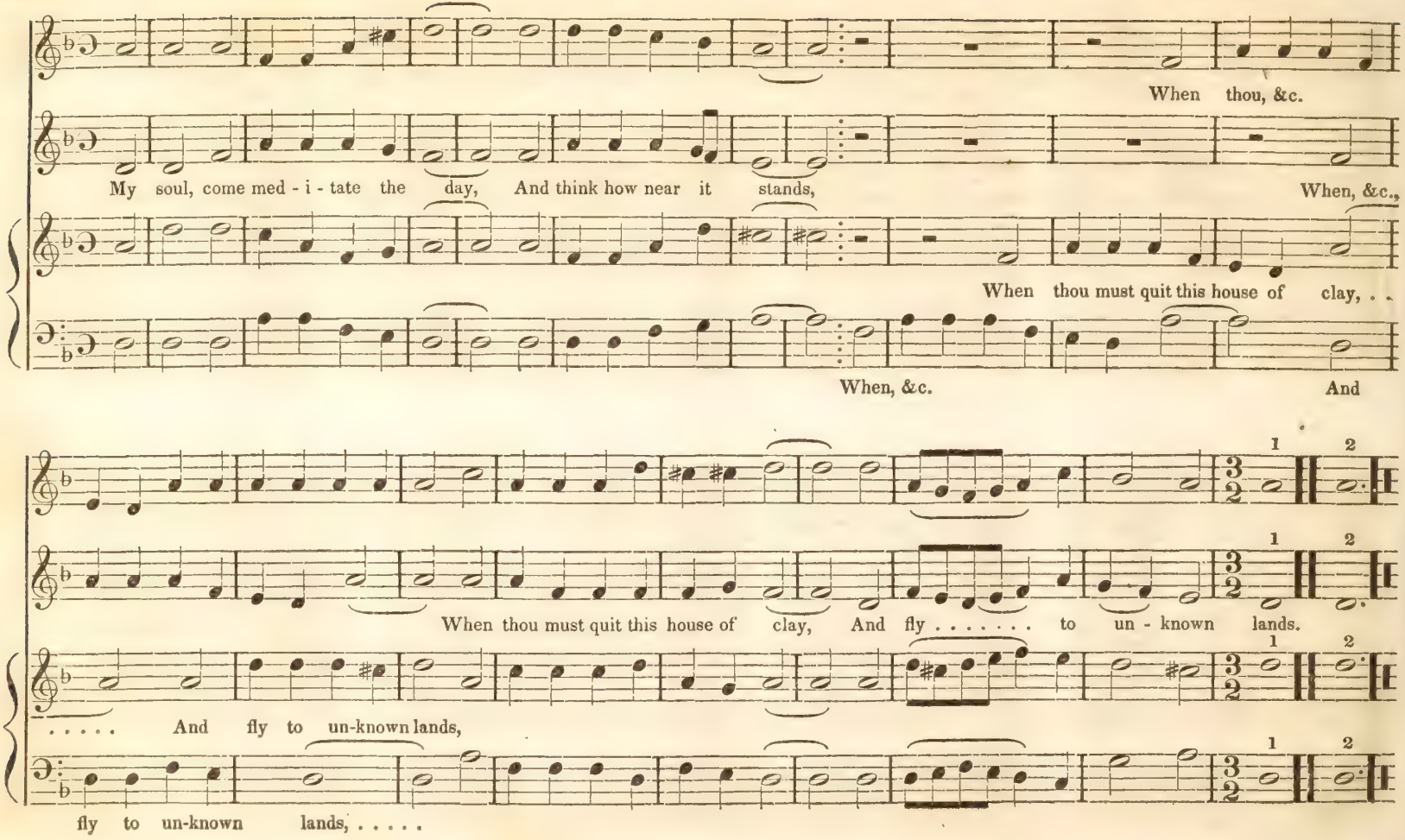
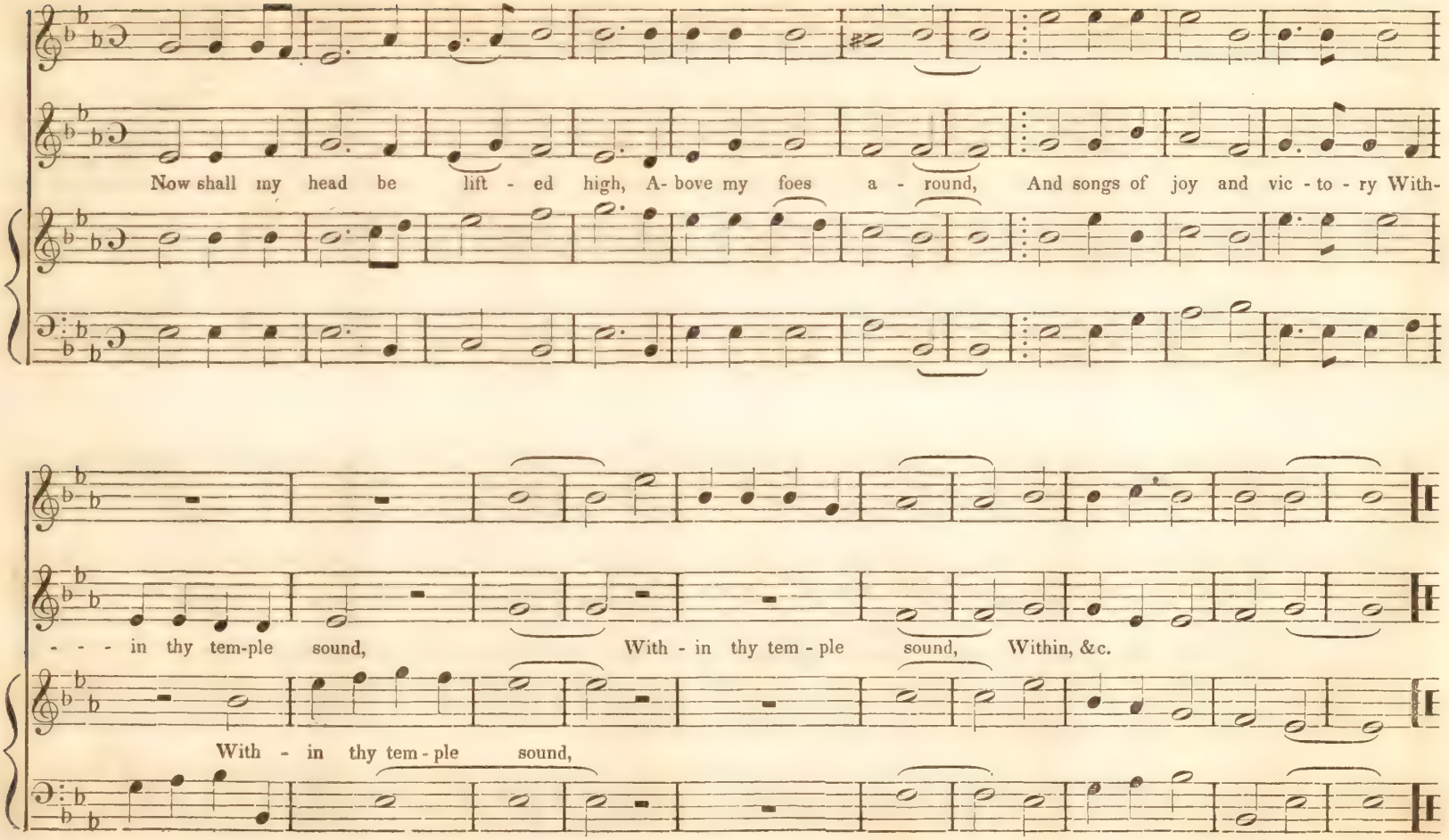

The Lord descended from above, And bow'd the heav'ns most high, And underneath his feet he cast The dark - - - ness of the sky.


On cherubs and on cherubim, Full royally he rode, And on the wings of mighty winds, Came flying all abroad, And on the wings, &c.

p
All hail the pow'r of Je - sus' name, Let an - gels pros- trate fall, Bring forth the roy - al di - a - dem, And
f
p
f
1
2
crown him Lord of all, Bring forth the roy - al di - a - dem, And crown him Lord of all.

There is a land of pure de-light, Where saints immortal reign; In - fi -nite day ex - cludes the night, And pleasures ban-ish pain.
p
f
So to the Jews old Ca-naan stood, While Jor-dan roll'd be-tween.
Sweet fields be-yond the swell - ing flood, Stand dress'd in liv- ing green;

SHERBURNE. C. M.

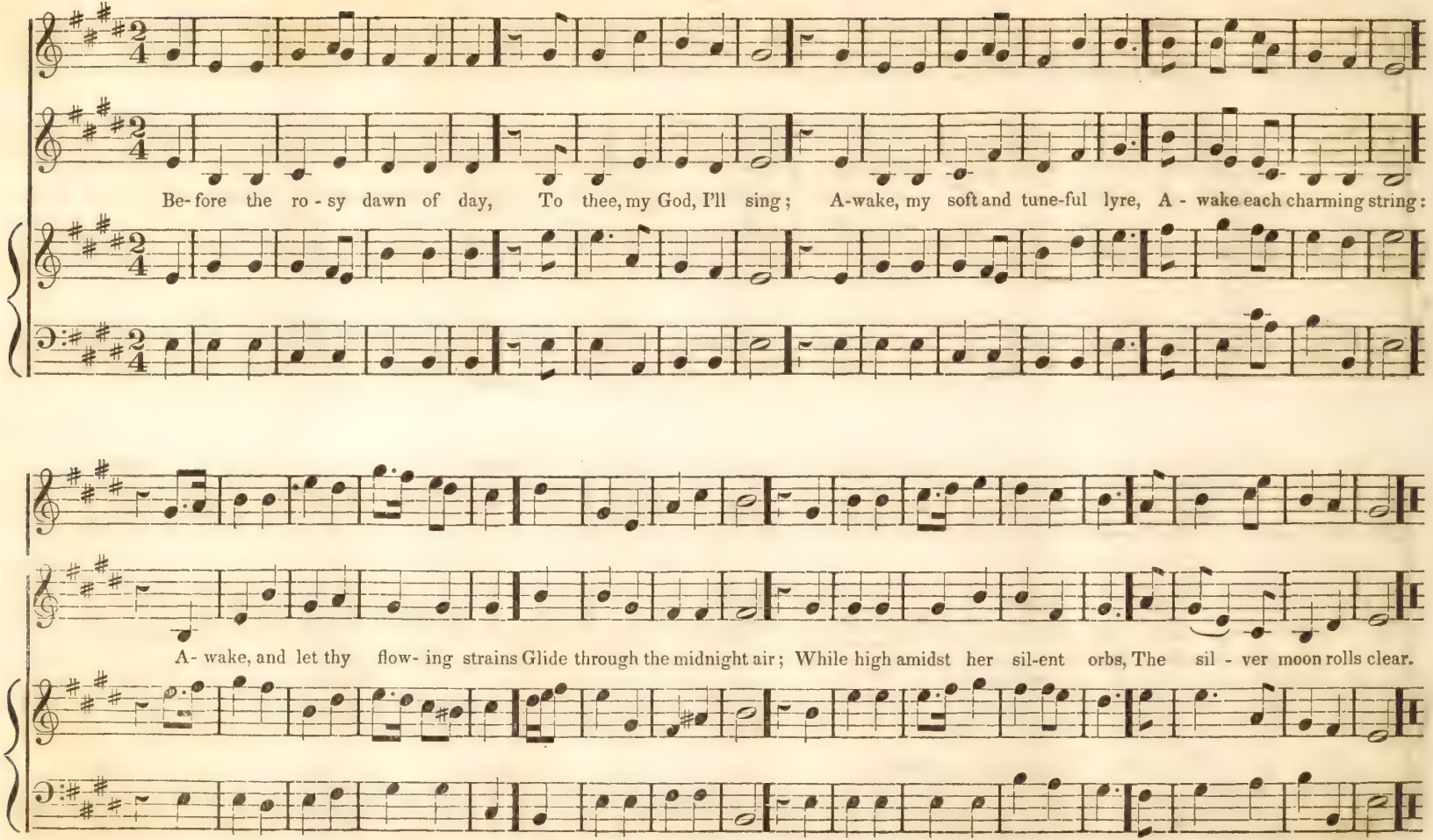
READ.

Our sins, a - las! how strong they be! And like a rag - ing flood, They break our du -ty, Lord, to thee, And force us far from God.
f
p
p
The waves of trouble, how they roll! How loud the tem-pest roars! But death shall land our wea - ry souls, Safe on the heav'nly shores.

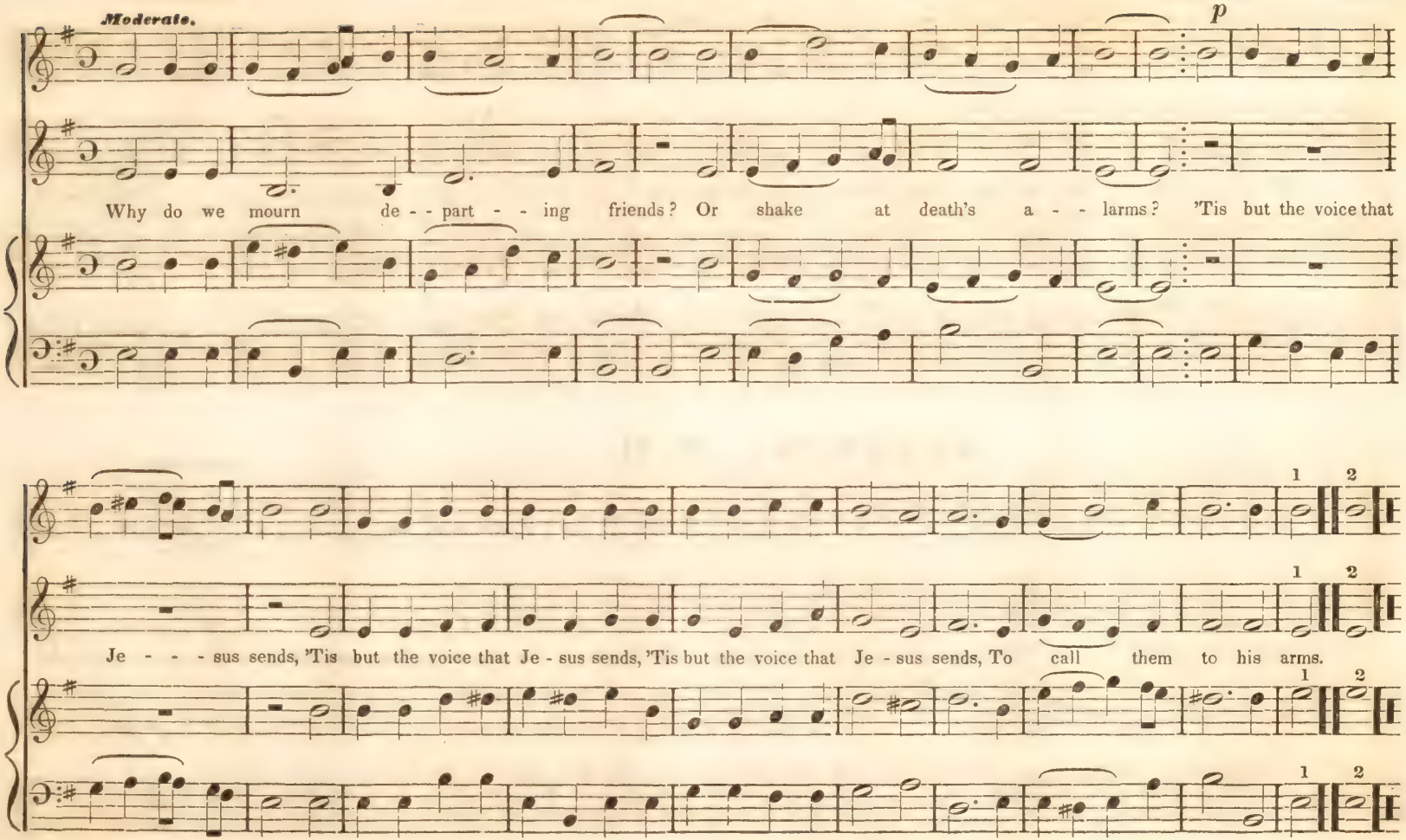
HOLLIS. C. M.

HOLDEN.

Now shall my head be lift - ed high, A- bove my foes a - round, And songs of joy and vic - to - ry With-
- - - in thy tem-ple sound, With - in thy tem - ple sound, Within, &c.
With - in thy tem - ple sound,

ENFIELD. C. M.

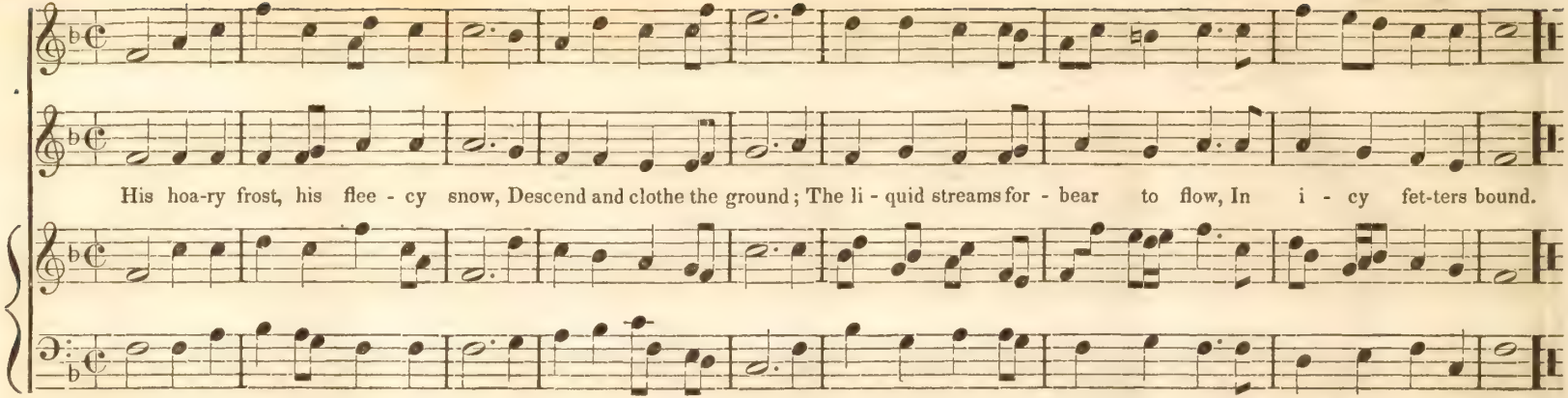
S. CHANDLER.




Moderate.
p
Why do we mourn de - - part - - ing friends? Or shake at death's a - - larms? 'Tis but the voice that
Je - - - sus sends, 'Tis but the voice that Je - sus sends, 'Tis but the voice that Je - sus sends, To call them to his arms.
1
2

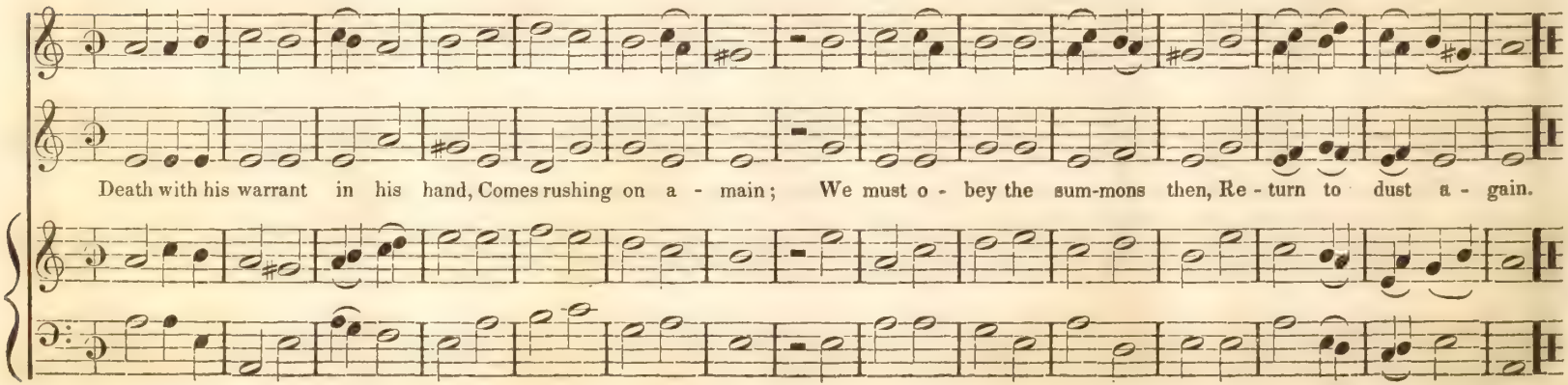
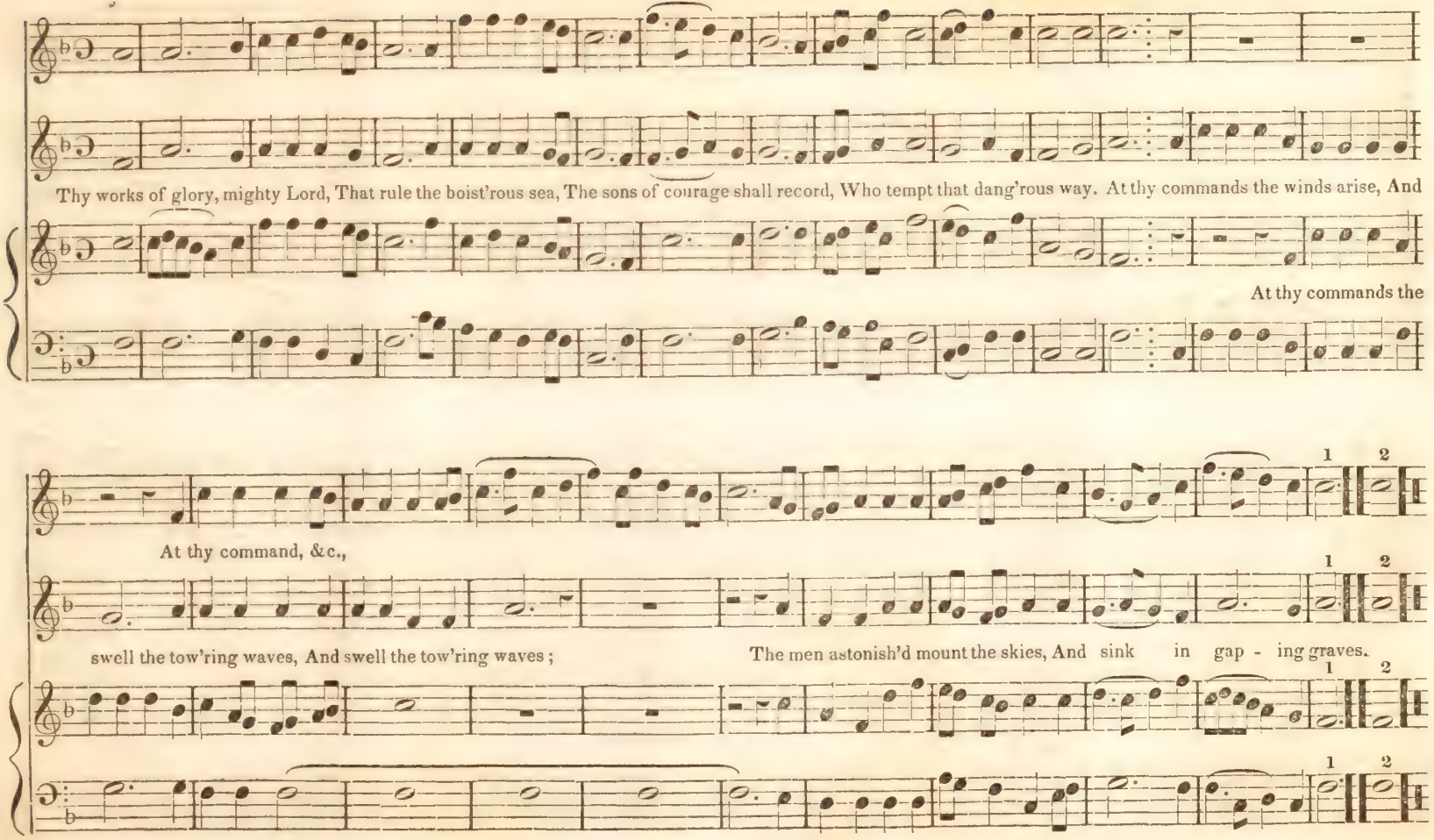
WINTER. C. M.

READ.



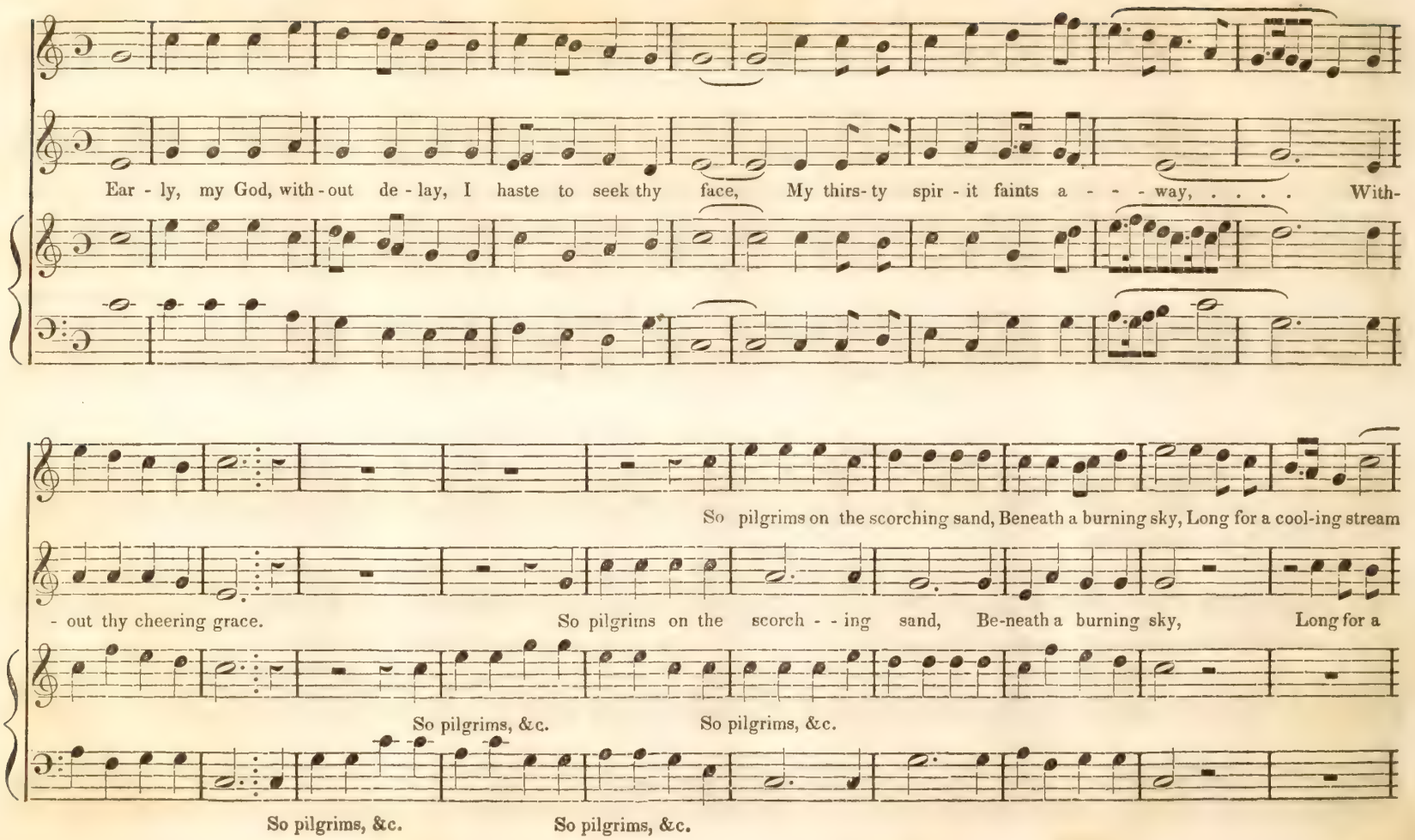
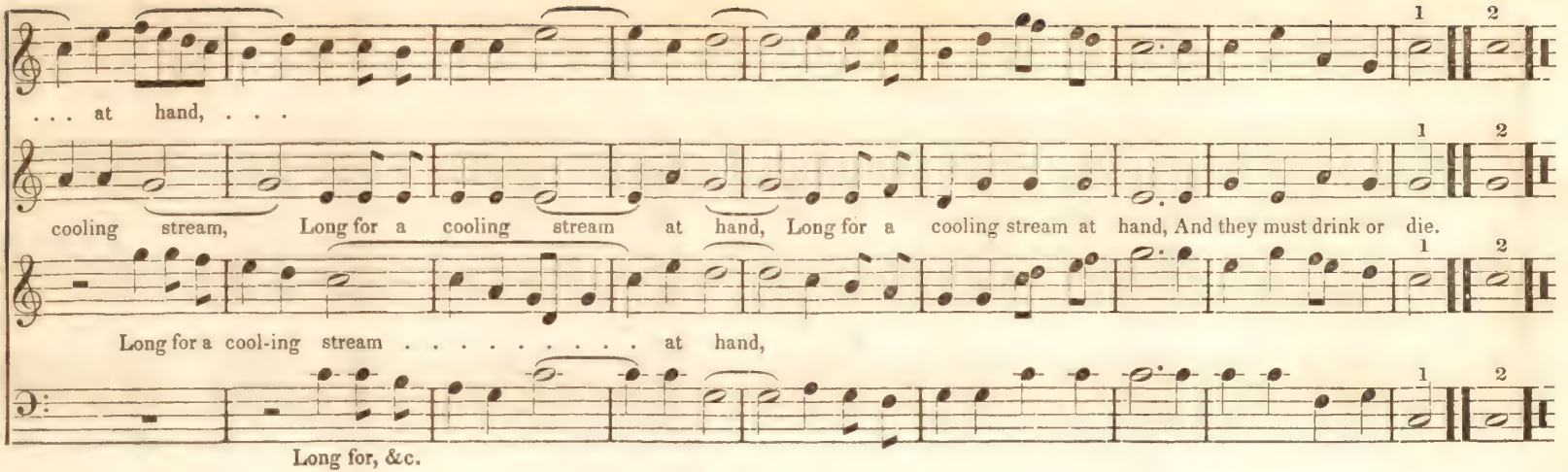
LEBANON. C. M.

BILLINGS.



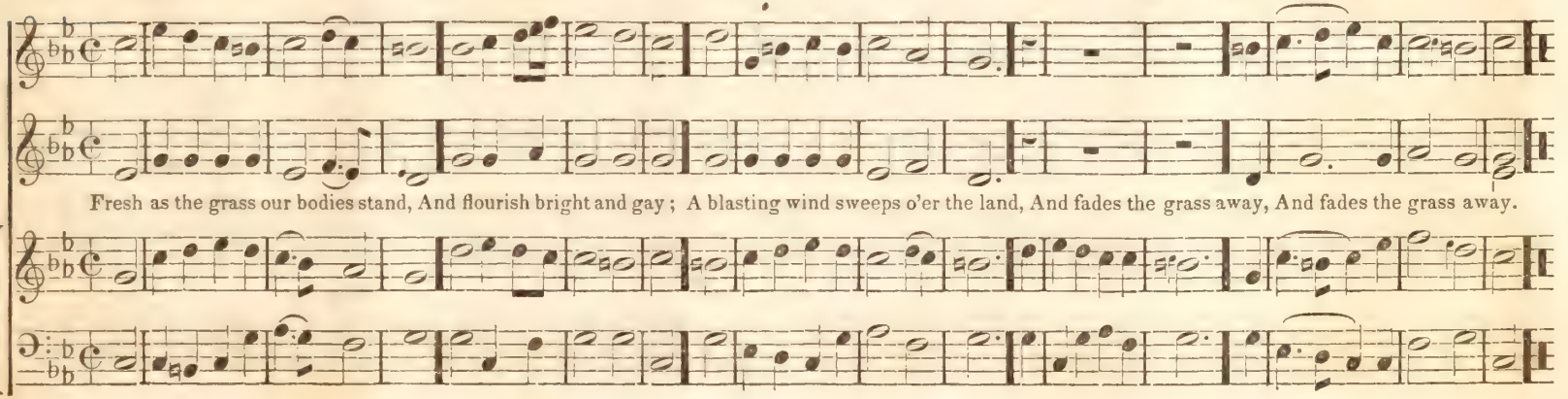
Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt that dang'rous way. At thy commands the winds arise, And
At thy commands the
At thy command, &c.,
swell the tow'ring waves, And swell the tow'ring waves;
The men astonish'd mount the skies, And sink in gap - ing graves.
1
2

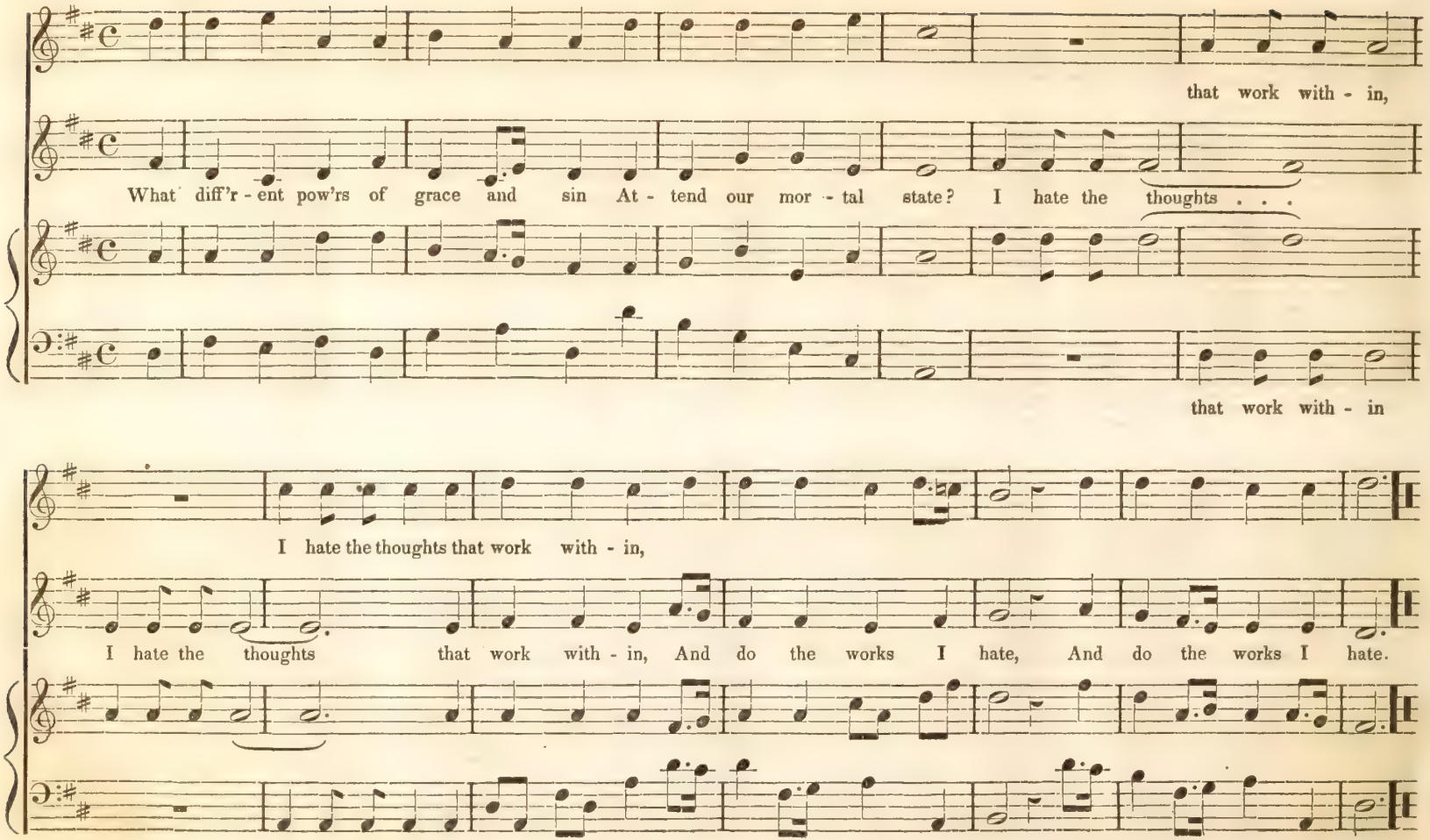
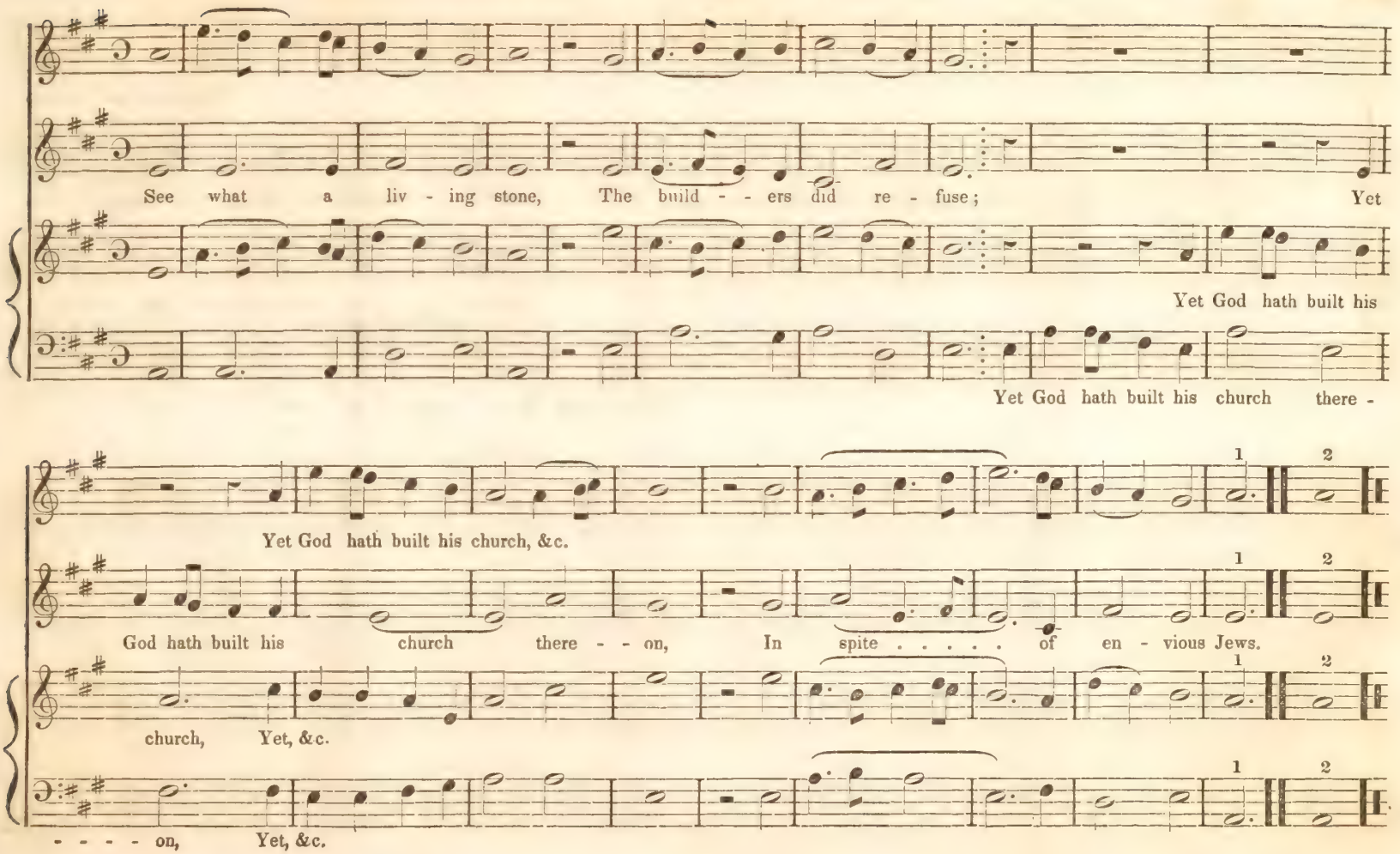
MONTGOMERY. C. M.

MORGAN.



CARVER. C. M.

J. STEVENSON.



LYNNHAVEN. C. M.


See what a liv - ing stone, The build - - ers did re - fuse; Yet
Yet God hath built his
Yet God hath built his church there -
Yet God hath built his church, &c.
God hath built his church there - - on, In spite . . . . . of en - vious Jews.
church, Yet, &c.
- - - - on, Yet, &c.
1
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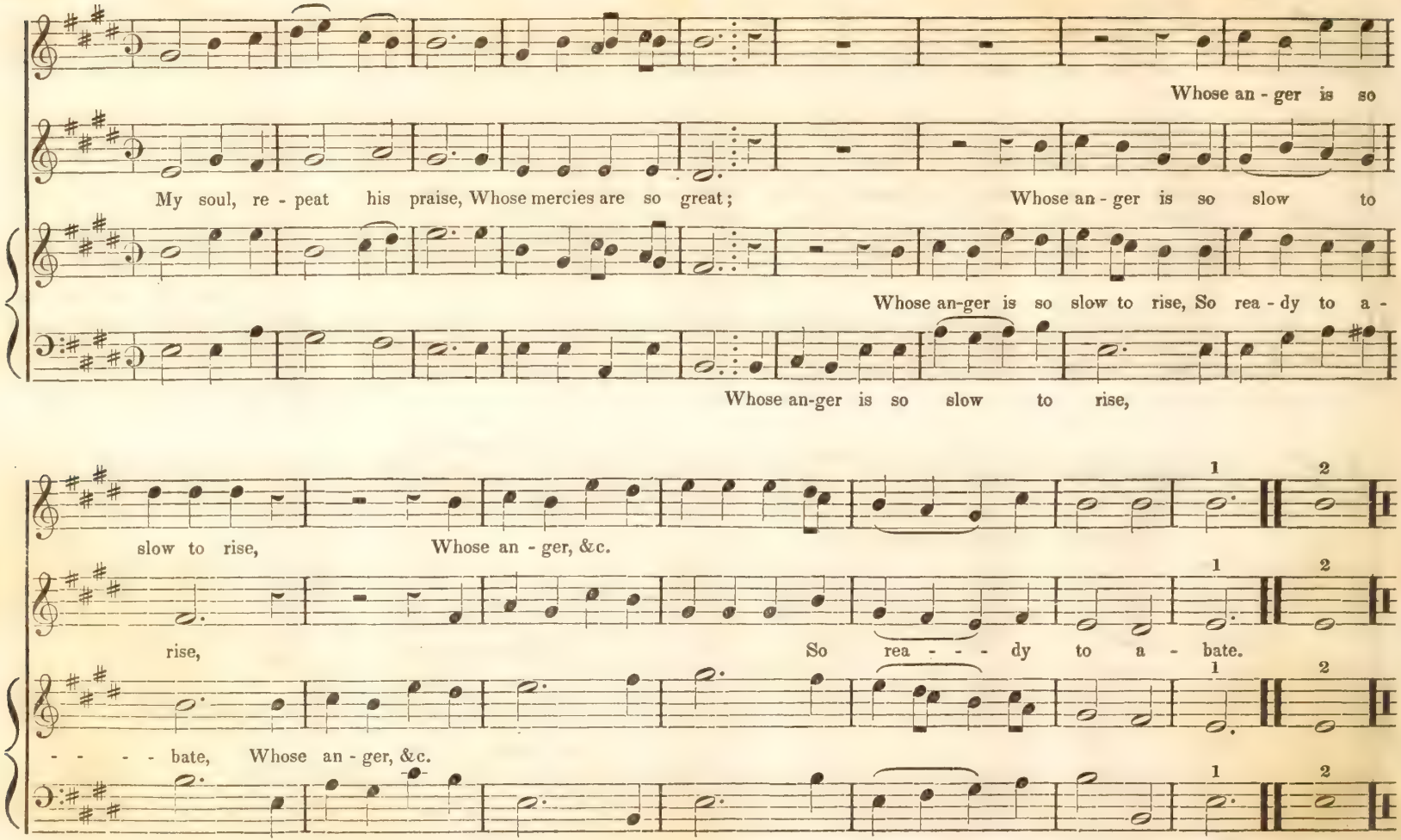
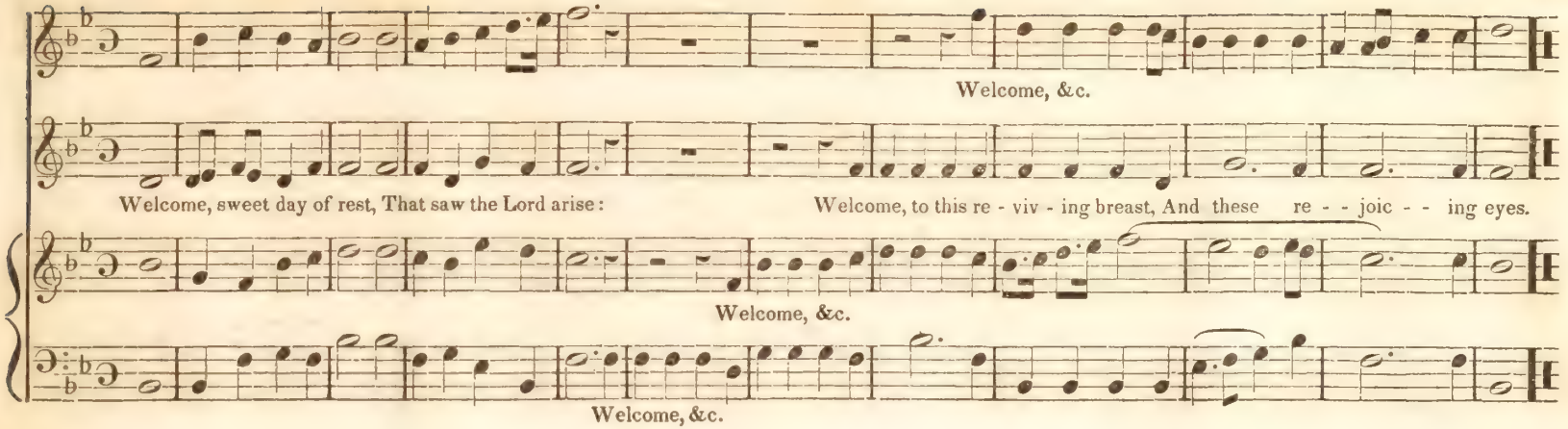
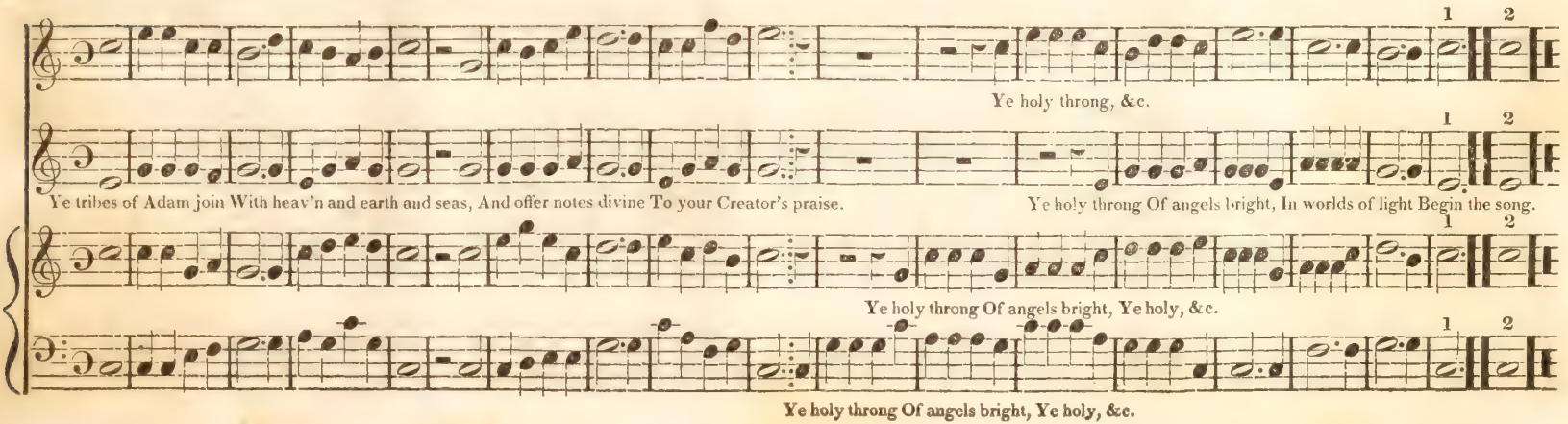
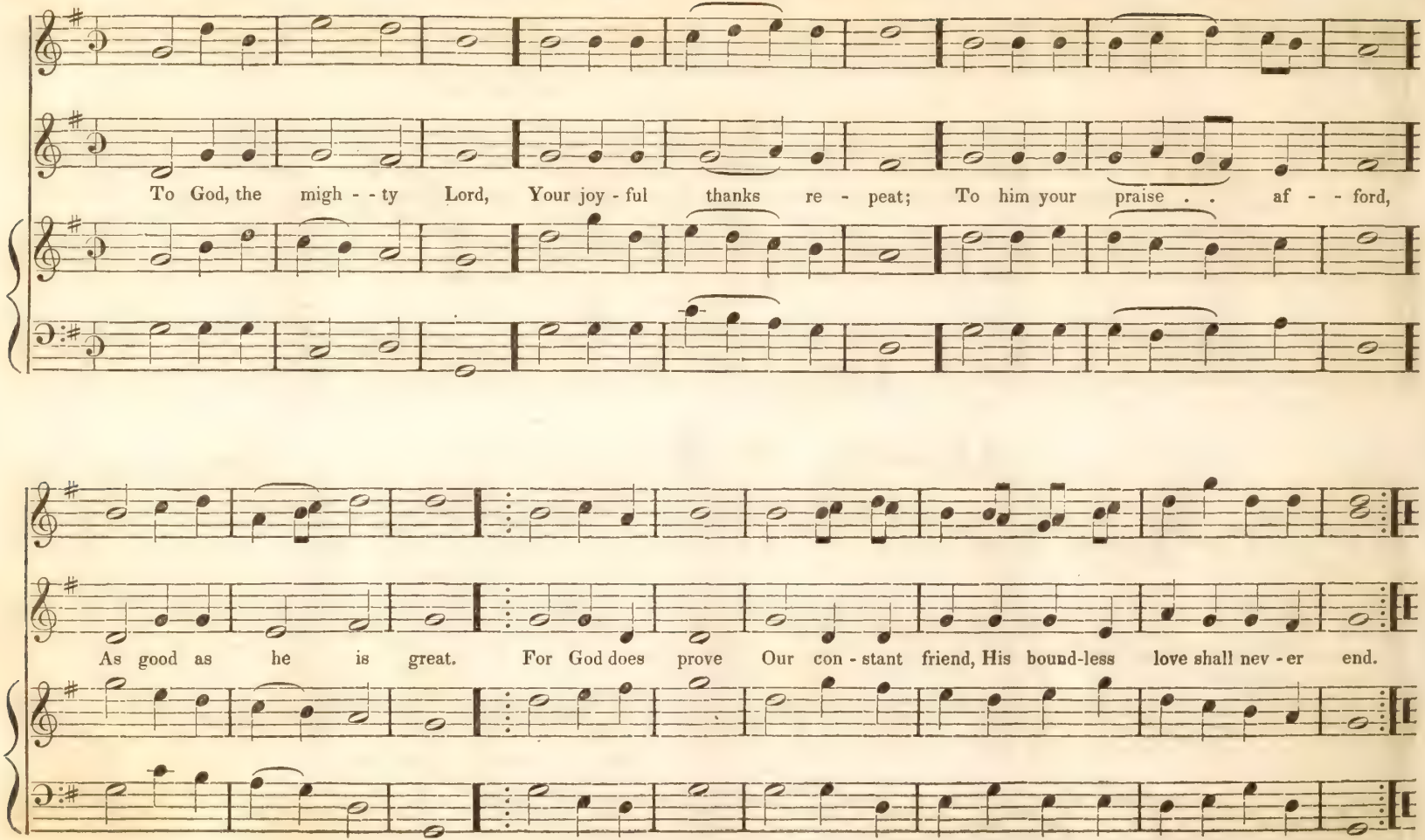
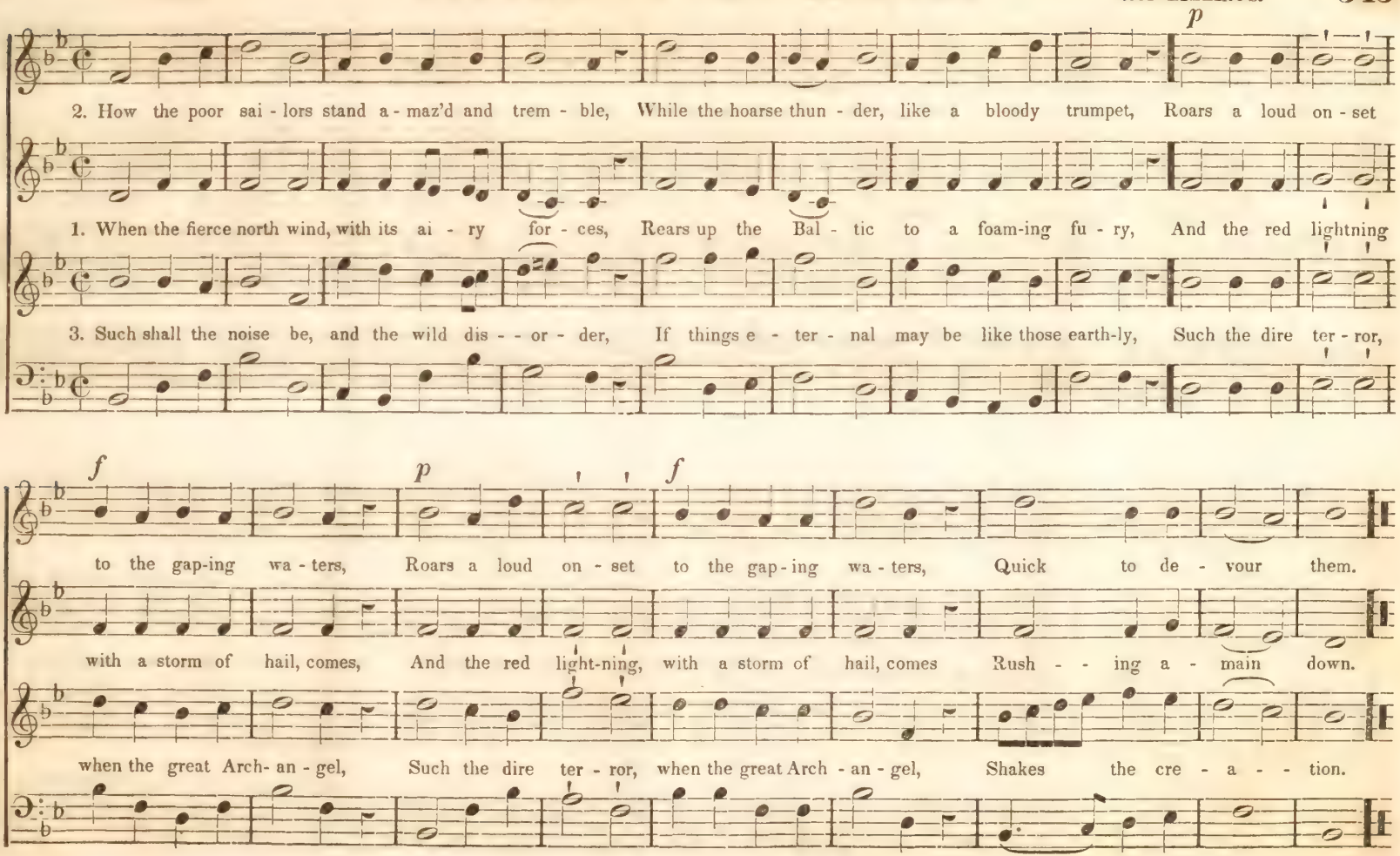
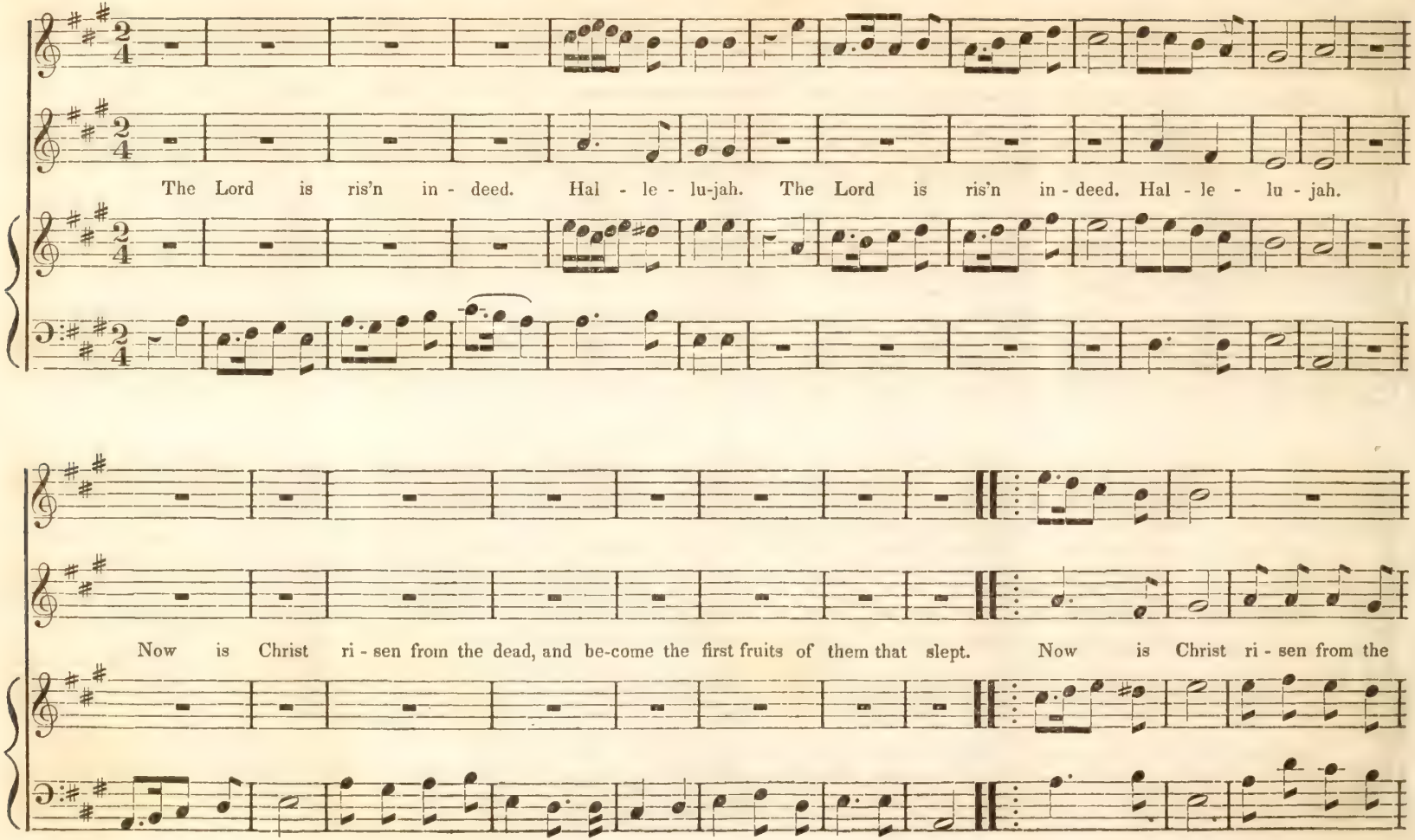
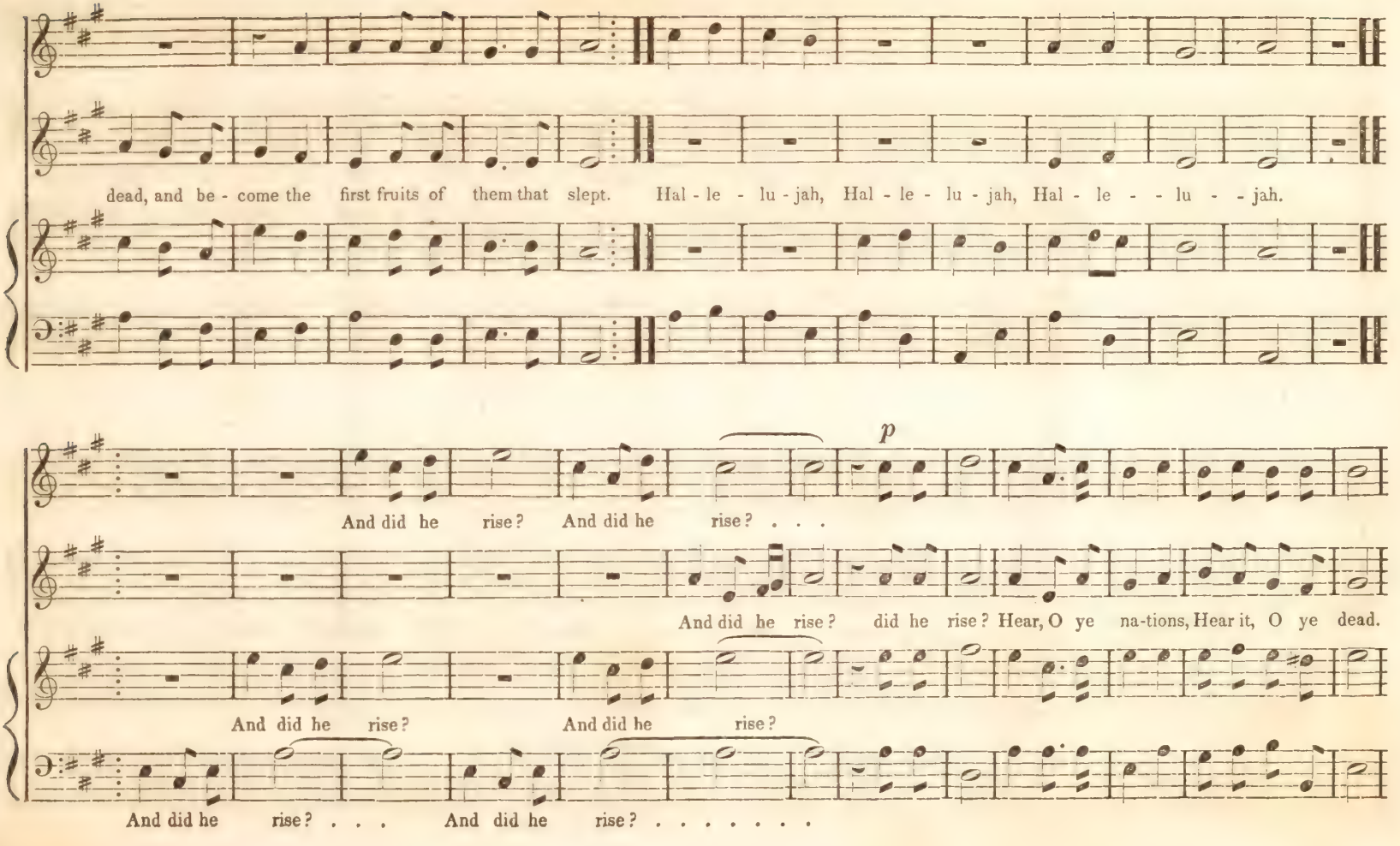
YARMOUTH. S. M.

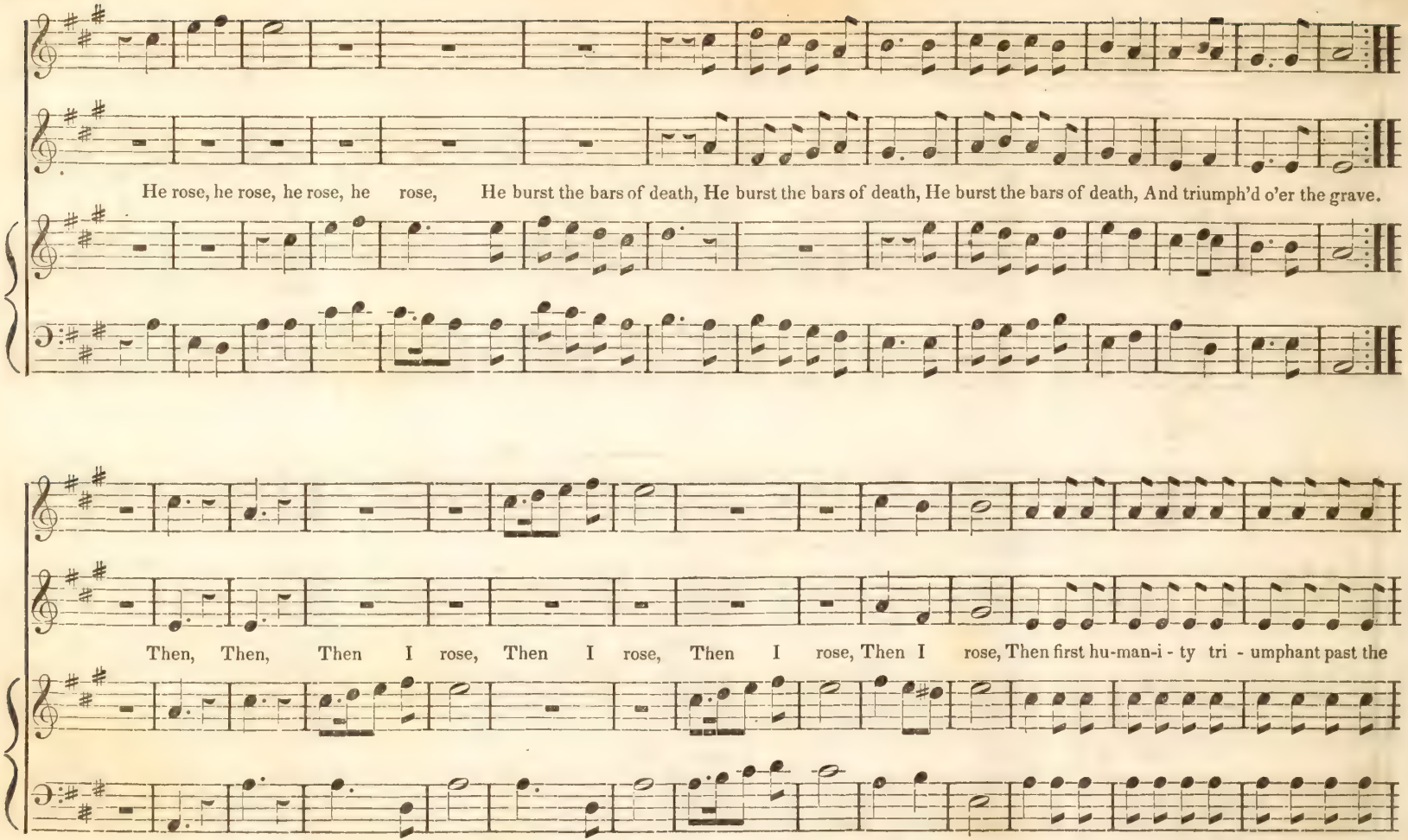
KIMBALL.

LISBON. S. M.

LENOX. H. M.

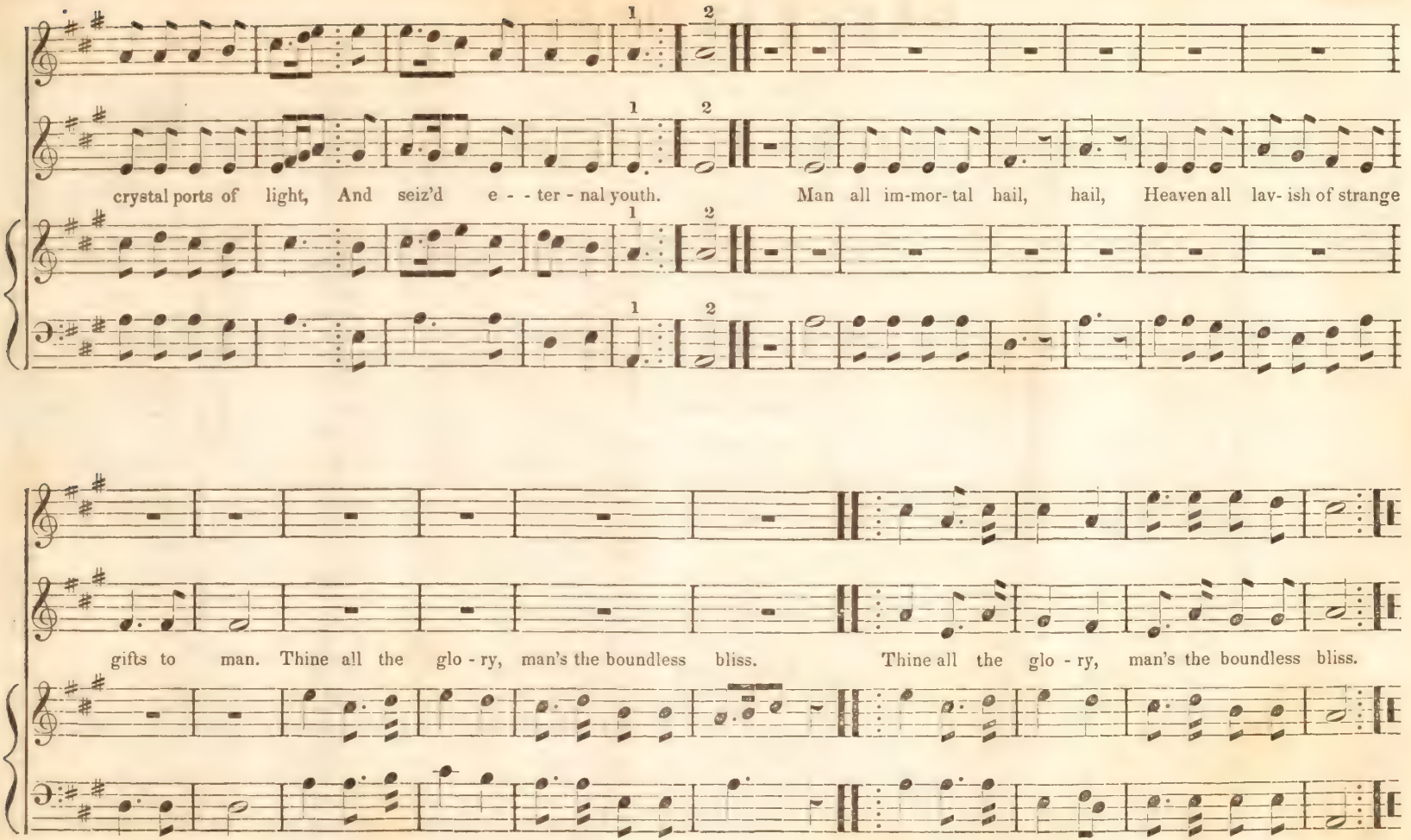
EDSON.




To God, the migh - - ty Lord, Your joy - ful thanks re - peat; To him your praise . . af - - ford,
As good as he is great. For God does prove Our con - stant friend, His bound-less love shall nev - er end.


p
2. How the poor sai - lors stand a - maz'd and trem - ble, While the hoarse thun - der, like a bloody trumpet, Roars a loud on - set
1. When the fierce north wind, with its ai - ry for - ces, Rears up the Bal - tic to a foam-ing fu - ry, And the red lightning
3. Such shall the noise be, and the wild dis - - or - der, If things e - ter - nal may be like those earth-ly, Such the dire ter - ror,
f
p
f
to the gap-ing wa - ters, Roars a loud on - set to the gap - ing wa - ters, Quick to de - vour them.
with a storm of hail, comes, And the red light-ning, with a storm of hail, comes Rush - - ing a - main down.
when the great Arch- an - gel, Such the dire ter - ror, when the great Arch - an - gel, Shakes the cre - a - - tion.

The Lord is ris'n in - deed. Hal - le - lu-jah. The Lord is ris'n in - deed. Hal - le - lu - jah.
Now is Christ ri - sen from the dead, and be-come the first fruits of them that slept. Now is Christ ri - sen from the

dead, and be - come the first fruits of them that slept. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - - lu - - jah.
p
And did he rise? And did he rise? . . .
And did he rise? did he rise? Hear, O ye na-tions, Hear it, O ye dead.
And did he rise? And did he rise?
And did he rise? . . . And did he rise? . . . . . .


He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave.
Then, Then, Then I rose, Then I rose, Then I rose, Then I rose, Then first hu-man-i - ty tri - umphant past the


1
2
crystal ports of light, And seiz'd e - - ter - nal youth. Man all im-mor- tal hail, hail, Heaven all lav- ish of strange
gifts to man. Thine all the glo - ry, man's the boundless bliss. Thine all the glo - ry, man's the boundless bliss.

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